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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

YARN GUIDE

EXTRA FINE	1
	2
	3
FINE	4
	5
	6
FINE-MEDIUM	7
	8
	9
MEDIUM	10
	11
	12
MEDIUM-THICK	13
	14
	15
THICK	16
	17
	18
EXTRA THICK	19
	20
	21

C CONTENTS

Dear Readers,

Our photography for February was blessed by an authentic snowy background, so that should ensure that February '96 is the warmest on record! However, in case Murphy's Law does not prevail, we've patterns to keep you warm and looking good.

The suit patterns in our centre pull-out are perfect for the "layers" method of dressing to suit our capricious weather and come in styles simple enough to dress up or down, ready for any occasion.

Our second supplement is a transatlantic affair, with news of machine knitting in North America and offers available to readers on both sides of the Atlantic.

Also on offer this month, there are two more books from Wendy Phillips at a reduced price (page 16) and, for only the cost of a stamp, you could win the new Maggie Andrews book "Easy Intarsia" (page 11), or a pair of tickets to the knitting exhibition in Manchester (page 7).

Terry Armitstead begins a new series this month. Called "Designer's Notebook", it will be full of Terry's ideas for all the other things you can create with your knitting machine – apart from garments.

Finally – let's be topical! Picture Knitting has a gourmet Ted tossing his pancake and you've just time to make use of this amusing chart by Wendy Phillips, for Shrove Tuesday.

Sheila

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DESIGNS



6 Fuchsia trim40
Standard gauge



7 Cranberry rose42
Standard gauge and Passap/Pfaff



8 Freddie Frog45
Standard gauge

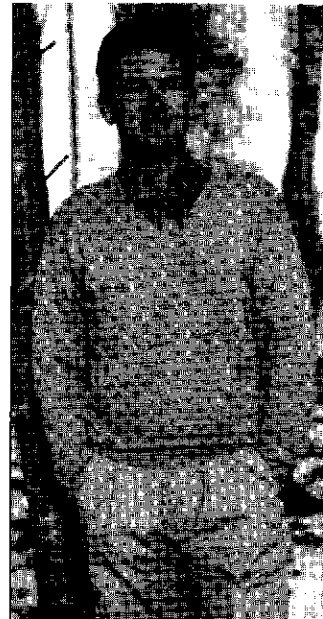
FEATURES

Book Offer – Wendy Phillips' books	16
Brother John – Brother lace carriage, Part 2	26
Clubline	36
Club Speakers – Reference list	61
Clubs Welcome – Places to visit	70
Competition Results – Sept '95 and Nov '95 ...	11
Dear Anne – Readers' letters	48
Designer's Notebook – New series	28
Duomatic Update – More collars	59
Free Line – Maggie Andrews books	11
Free Tickets – Manchester show	7
Latch On – Using up the oddments	46
Masterclass – New inspiration	22

News Line – Knitter's update	6
Oh Brother – The ribber, Part 8 – Slip rib	14
Over to You – Comment for Singer owners	66
Picture Knitting – Gourmet Ted	16
Pull Out – Suits for the spring	37
Question Time – Let off steam!	18
Silver Scene – The PE 1, Part 5	64
Singer Special – Knit 90, Part 2	30
Spotlight – Christine Marey	55
Supplement – Machine knitting in America	49
Teach-In – Knitting garments, Part 5 – Scalloped lace hems	62
The Woolleys – Laugh with Doug Baker	55



1 Sugar pink10
Chunky gauge



2 Ripple ice12
Standard punchcard or electronic

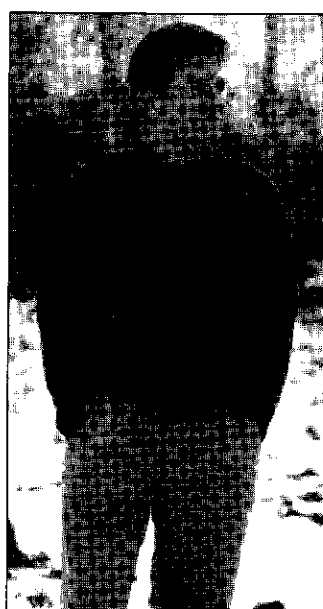
3 Woodland berry24
Brother standard with garter carriage

4 Winter gold33
Brother standard with garter carriage

5 Heather mix38
Standard gauge with ribber



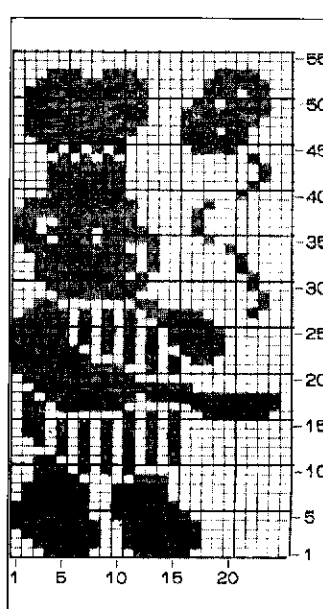
9 Claret cup57
Passap/Pfaff E6000 and Duo 80 with Deco



10 Rosewood68
Standard punchcard or electronic



11 Blackcurrant ice72
Brother standard with garter carriage



Gourmet Ted16
Charts in Picture Knitting

REFERENCE

Back Issues	78
Classifieds	74
Pattern Information	3
Subscription Offer	77

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(01628) 829815
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PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 9: Shirt and trousers, FIRST AVENUE.
Page 25: Dress, ADINI
Page 33: Trousers and shirt, FIRST AVENUE
Page 41: Shirt and scarf, EMPIRE
Page 44: Shirt, GREAT UNIVERSAL
Page 56: Shirt, KAYS. Skirt, FIRST AVENUE.
Page 69: Trousers, FIRST AVENUE

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KAYS	0800 324141
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NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5.

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week. Credit or debit card orders 'phoned (or faxed: 01 481 555 90) before 11.00 am can usually be posted that day for delivery in 24-48 hours.

Charities are joining this new venture all the time but among the original participants are Age Concern, British Heart Foundation, Imperial Cancer Research Fund and Guide Dogs for the Blind. Send **Charity Flowers Direct** and you don't have to pick the most deserving cause because they all have a share.

HATS GALORE

Making the perfect news item for this time of year, is a new book of hat patterns by Sarah Bardon. Called **Hats Galore**, the book has four different shapes in cosy, pull-on, crushable hats with loads of style. These are hats to wear because they look good and are a far cry from the bobble hat you might reach for in an emergency.

Sarah's instructions are very straightforward and she has included charts for three stitch patterns ideally suited to hats with a spare sheet of stitch-related graph paper, should you want to draw your own design.

She tells us she has started on a second book and the first hat in it - a Bronx style hat currently so popular with the young - is available now as a single pattern for £1.50 or for just £1.00 if it is ordered at the same time as **Hats Galore** which costs £6.00 including p&p.

Send a cheque or postal order with your order to:

Sarah Bardon
2 Station Plantation
Birstwith
Harrogate
North Yorkshire HG3 3AF

ZAZA MAGAZINE

We've received a brief request to let you know that Japanese Zaza magazines are available on subscription from:-

Ollerton Machine Knitting
Centre
7 Rufford Avenue
New Ollerton
Newark
Nottinghamshire NG22 9PN.
Tel: 01623 860366.

USING THE COLOUR CHANGER

Shirley Cowling's suggestion that you "Dust off your Double Bed Colour Changer" and knit double Jacquard, was taken to heart by many of you and this made her book of that name a great success. So now Shirley has produced three separate patterns under the same title.

Pattern Number 9 is a girl's jumper (sizes 56-81 cm, 22-32 in) with a flower pattern using four colours of Bramwell Duomagic in bird's-eye double Jacquard.

Pattern Number 10 is for boys - the same sizes but with a pattern of geometric shapes in five colours of Bramwell Duomagic.

Pattern Number 11 is for adults (86-112 cm, 34-44 in) and has a check pattern knitted in ladder Jacquard. The sleeves are plain and the pattern uses four colours of Bramwell Fine 4-ply.

Each pattern has colour photographs and clear instructions for a drop-shoulder sweater with long sleeves and cut-and-sew round neck, PLUS a short lesson. Under the heading "Do you really understand . . . ?", Pattern 9 clarifies 2x1 rib, Pattern 10 explains lili buttons and Pattern 11 describes ladder Jacquard.

All patterns are suitable for Brother or Silver Reed punch-card and electronic machines. They cost £1.50 each, or all three for £4.00. The original book is still available at £4.50, or you can buy the book and the three patterns together for only £8.00 including post and packing. You can order from Shirley Cowling, Herdwick Farm, Winkleigh, Devon EX19 8LD. Tel: 01837 83358.

KNITTING EXHIBITION

The 5th North West Knitting & Needlecraft Exhibition takes place at the G-Mex Centre, Manchester from Thursday 22nd to Sunday 25th February (open 10.00 am to 6.00 pm each day). Make a date to pay it a visit as it is just the place for the keen machine knitter to go in for a little self-indulgence.

If you are planning any major purchase like a machine, you can compare models and see

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For further details of these yarns and new D.K.(Chunky) cottons for Spring, please contact:

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Heart of England Craft and Design Show

For the past 15 years this show has been held every autumn at The University of Keele but for 1996 there is to be a new Spring Show.



In addition to bringing together some of the country's finest craftsmen and women, there will also be an exhibition of historical Welsh quilts.

There will be plenty to see and buy at this show whatever your interests. Perhaps you will find a sundial for the garden, or for the house you may be tempted by a long case clock or a mirror, a Tiffany lamp or a cushion, a wall-hanging or a steel sculpture.

Then there will be more personal items in designer coats and knitwear, painted silk and co-ordinated jewellery, dolls houses and hand-bound books.

The Spring Show will be held at The

Leisure Centre, The University of Keele, Newcastle under Lyme, Staffordshire, in April and these are the opening times:— Friday, 26th April, 12 noon to 9.00 pm; Saturday, 27th April, 10.00 am to 6.00 pm; Sunday, 28th April, 10.00 am to 5.00 pm. Light refreshments will be available. The entry fee is £1.75 for adults or £1.25 for Senior Citizens and 50p for children under 14. For information about the show, contact:

Anne Beswick
Guidfa House
Crossgates
Llandrindod Wells
Powys LD1 6RF
Tel/Fax: 01597 851875.

Quilts UK

The Open Competitive Patchwork Quilt Show 1996 will be held at the same venue as last year's highly successful event - Severn Hall, Three Counties Showground, Malvern, Worcestershire - from 16th to 19th May.

Last year there were over 500 entries and quilters were there in force from all over the world for what has become

known as "the friendly show". Ruth Cattles Cottrell won two trophies for Hand Applique and Best Bed Quilt and was there to receive them in person, even though she lives in Houston, Texas. The theme of that event was "Celebrating 100 years of the National Trust", but for 1996, quilters will be looking for inspiration this year's theme - the "Feathered Connection".

You don't have to be a quilter to enjoy the beautiful work on view at this show, but if you are, you will also find a enormous selection of materials for your craft such as fabrics, threads, books and equipment.

The competition is open to all ages and abilities and there are categories from miniature to king size - but the closing date for entries is 29th February. For entry forms, advance tickets and information, the address is:

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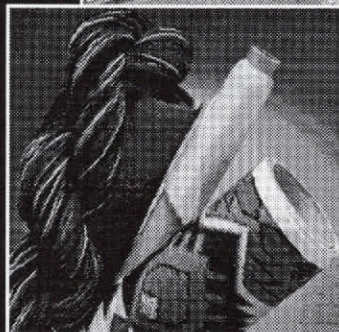
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Designed by

BACK

Push Ns 18 to 50 inclusive at right of centre 0 to WP. 33 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 4 rows. * Cont in stripe patt. Inc 1 st at left edge on next and foll 4 alt rows, K 1 row *. Using MC, inc 1 st at left edge on next and foll 28 alt rows, K 1 row. 67 sts. RC shows 72. Rep from * to *. Using MC, inc 1 st at left edge on next row, K 1 row. Inc 1 st at left edge, 74 sts. RC shows 84. Push Ns to HP. Lock RC. Push 26 adjacent Ns at left from NWP to WP. Using WY, cast on and K a few rows ending with carriage at right. Push Ns from HP to UWP. 100 Ns. Release RC. Using MC, K 12 rows. Cont in stripe patt, K 10 rows. Using MC, K 12 [14] rows. RC shows 118 [120] **. **SHAPE NECK**

Cast off 3 sts at beg of next row, K 14 rows. Cont in stripe patt, K 10 rows. Using MC, K 15 rows. RC shows 158 [160]. Cast on 3 sts at beg of next row. *** K 11 [13] rows. Cont in stripe patt, K 10 rows. Using MC, K 12 rows. RC shows 192 [196]. Push 74 Ns at right to HP. Lock RC. Using WY, K a few rows and release from machine. With carriage at right, push 74 Ns from HP to UWP. Release RC. Using MC, dec 1 st at left edge on next row, K 1 row. **** Cont in stripe patt. Dec 1 st at left edge on next and foll 4 alt rows, K 1 row ****. RC shows 204 [208]. Using MC, Dec 1 st at left edge on next and foll 28 alt rows, K 1 row. Rep from **** to ****. Dec 1 st at left edge. 33 sts. Using MC, K 4 rows. RC shows 276 [280]. Using WY, K a few rows and release from machine ***.

FRONT

Work as for Back to **.

SHAPE NECK

Cast off 8 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at right edge on next 10 rows. K 1 row. Cont in stripe patt, K 10 rows. Using MC, K 2 rows. Inc 1 st at right edge on next 10 rows. K 1 row. Cast on 2 sts at beg of next row, K 1 row. RC shows 158 [160]. Cast on 8 sts at beg of next row. Work as for Back from *** to ***.

WELTS

With carriage at right and using MT-9/MT-9 and B, cast on 73 [75] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 4 rows. Using MC, K 17 rows. Transfer sts for st st. With P side facing, pick up 73 [75] sts along lower edge and place

SUGAR PINK

1

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky machines with a ribber.

If you don't have a ribber, work ribs in mock rib or knit them by hand.

MATERIALS

Yorkshire Mohair Mills Kaleidoscope. (Yarn Guide No. 17.)

1 x 450 g cone in Shade 2MC114 (MC).

1 x 450 g cone in Shade 2MC112 (A).

1 x 450 g cone in Shade 2MC494 (B).

A small amount of fine lurex thread (optional) (C).

Pair 5 mm and 6 mm knitting needles.

One 4.5 mm and one 8 mm knitting needle.

Pair 6 mm double-pointed knitting needles.

GARMENT WEIGHT

Finished garment in second size weighs 605g.

The fibre content of Kaleidoscope is 78% Mohair, 13% Wool, 9% Nylon. For further information about this yarn, please write to the following address: The Yorkshire Mohair Mill, Millshop/Mail Order Department, Unit 1, Gibson Street, Bradford, West Yorkshire BD3 9TS. Tel: 01274-668686.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-87 [92-102] cm, 30-34 [36-40] in.

Actual size 108 [112] cm, 42 1/2 [44 1/2] in.

Length to shoulder 70.5 cm, 28 in.

Sleeve seam 49.5 cm, 19 1/2 in.

Instructions are written for the smaller size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

16 stitches and 20 rows to 10 cm, 4 in measured over stocking stitch before brushing (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) The designer recommends that two large weights should be used on each section.

STRIPE PATTERN

K 4 rows with one end of A and two ends of C tog. K 2 rows B. K 4 rows with one end of A and two ends of C tog. These 10 rows form stripe pattern.

Willow Tree Knitwear

on to Ns. Using MT-1, K 2 rows. Using WY, K a few rows and release from machine. Using 6 mm needles, pick up sts and cast off.

NECKBAND

Join right shoulder/upper sleeve seam. Push 83 Ns to WP. With carriage at right and P side facing, pick up 83 sts around neck edge and place on to Ns. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-7/MT-7, K 5 rows. Transfer sts for st st. Using MT-5 and B, K 7 rows. Using MT, K 1 row. Using WY, K a few rows and release from machine. Using 6 mm needles, pick up sts and cast off.

CUFFS

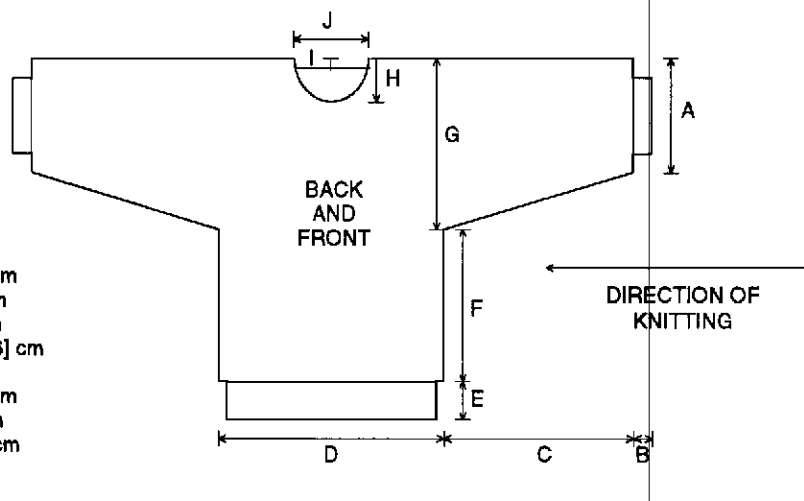
Join left shoulder/upper sleeve seam and neckband seam. With P side facing and using a 6 mm needle, pick up 66 sts from lower edge of sleeve. With K side facing and using 4.5 mm needle and MC, K 2, K 2 tog to last 2 sts, K 2. 35 sts. Push 35 Ns on machine to WP. With carriage at right, replace sts on to Ns. Transfer sts for 1x1 rib. Using MT-8/MT-8, K 19 rows. Using WY, K a few rows and release. Using 5 mm needles, pick up sts and cast off in rib.

JOIN SIDE SEAMS

With wrong side facing, pick up 26 sts from back and front and place on to 6 mm double pointed knitting needles. With right sides tog, cast off both sets of sts tog with an 8 mm needle.

MAKING UP

Join sleeve and welt seams. Brush up pile, taking care not to damage Lurex. The roll neck could also be sewn down, if required.



A = 20.5 cm
B = 7.5 cm
C = 42 cm
D = 54 [56] cm
E = 8 cm
F = 16.5 cm
G = 46 cm
H = 12.5 cm
I = 2 cm
J = 20 cm



Freeline

EASY INTARSIA

If you don't have an intarsia carriage and would like to find a simple way to knit colourful intarsia designs, Maggie Andrews has the answer.

Her latest book, **Easy Intarsia**, is Part 2 of "100 Ways with Holding Position" and therein lies the answer. Maggie's method is based on the technique of putting needles into holding position while the first colour is knitted, then returning them to working position to knit the contrast.

This, of course, is just the barest outline of her method - there is much more to it, but you need to read the book to find out how to put the tech-

nique into practise to knit squares and rectangles, diagonal stripes and slopes of various angles.

The book includes knitting instructions for sample pieces to try out the simple geometric shapes shown in the drawings, then these shapes can be applied to actual garments. The joy of this kind of intarsia is that it can be used to introduce a single discreet diamond in the most tasteful way, or to produce a riot of colour in bold chequerboard squares, wild diagonal stripes and many other graphic designs. It's easy and economical - because you can use short ends of yarn and don't need that intarsia carriage - and it's fun.

Easy Intarsia is 12 black and white pages, spirally bound within paper covers and costs £4.00 from wool shops or £4.50 including postage direct from Maggie Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ.

FREE COPIES

Maggie has presented us with five free copies of Easy

Intarsia for this month's Free Line Draw. If you would like one, all you need to do is send a postcard or sealed envelope with your name and address to the following

address, to arrive by 29th Feb '96:- February Freeline, Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

COMPETITION RESULT

ABSOLUTELY FABULOUS!

That must have been the reaction of the two readers who won the prizes in our September and November '95 competitions, when they heard the good news. It was also the answer to the puzzle posed in the September competition and the first correct card out of the hat was sent in by Mrs J. Leary of Boxted, Colchester. She therefore becomes the proud owner of the absolutely fabulous New Home Mylock Overlocker donated by Janome, the sponsors of our competition.

Any clouds on reader B. Jackson's horizon certainly had a silver lining at the end of November when her (or his) card was drawn for the also fabulous Silver Reed F270 - fine gauge punchcard knitting machine. This was a really easy competition as, with so many stitches in its repertoire, it didn't take much skill to choose four that the F270 could knit! However, B. Jackson of Cheltenham chose Fair Isle, Slip, Tuck and Punch Lace and also had the essential "luck of the draw" to be first out of the bag. Congratulations to both winners!

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RIPPLE ICE

2

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Celandine Tammy. (Yarn Guide No.10.)

1 x 500 g cone in Pink (MC).

1 x 500 g cone in Multi-Colour (C).

GARMENT WEIGHT

Finished garment in first size weighs 410g.

The fibre content of this yarn is 100% Shetland Wool. For further information about this yarn, please write to the following address:- Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 101 [111, 121] cm, 40 [44, 48] in.

Length to shoulder 57 cm, 22½ in.

Sleeve seam 39.5 cm, 15½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31.5 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) On Brother electronic machines, place pattern over centre 0.

d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

TUCK STITCH PATTERN

K 2 rows C and 2 rows MC. These 4 rows form pattern.

BACK

With carriage at right and using MC, cast on 162 [178, 194] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 2 rows. Using C, K 20 rows. Transfer sts for st st. Insert card 2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in feeder 2/B. K 116 rows. RC shows 117.

SHAPE ARMHOLES

Cast off 9 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 134 [150, 166] sts rem, then on every foll 3rd row until 122 [138, 154] sts rem *. K 60 rows. RC shows 206. Push 32 [40, 48] Ns at left

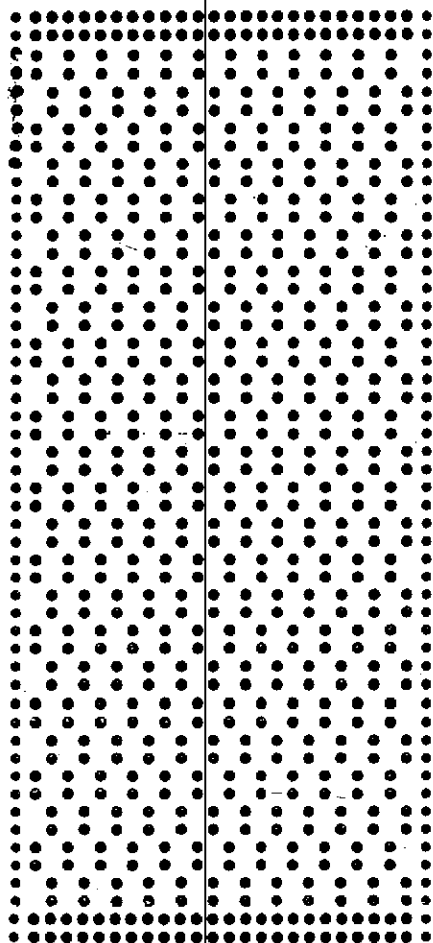
*Designed by
Jennifer
Tellwright*

and right to HP. Using WY, K a few rows in st st over rem 58 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

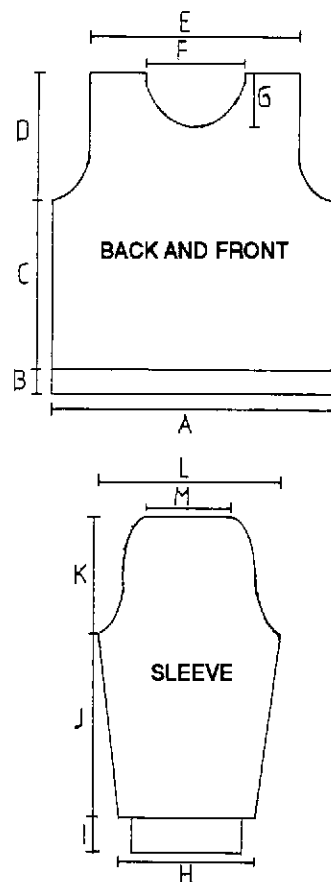
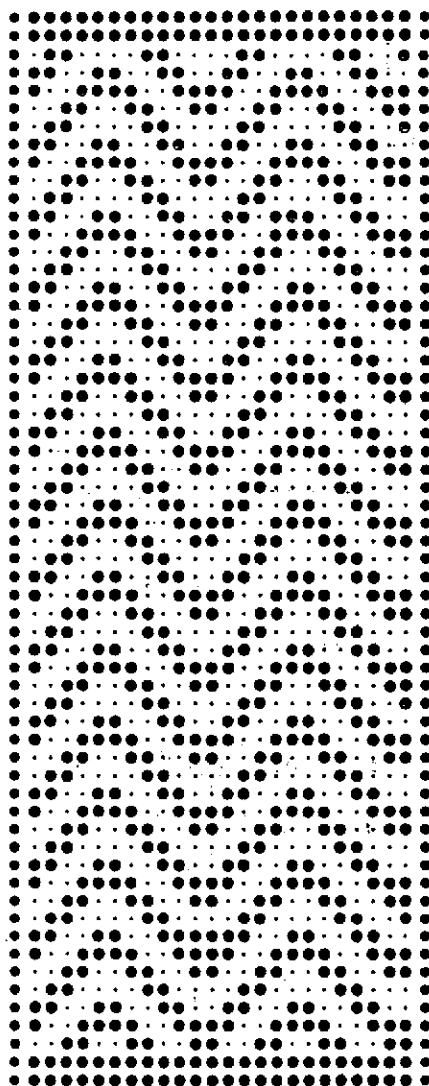
FRONT

Work as for Back to *. K 20 rows.

PUNCHCARD CHART 1



PUNCHCARD CHART 2



A = 51 [56.5, 61.5] cm
 B = 4.5 cm
 C = 30 cm
 D = 22.5 cm
 E = 38.5 [43.5, 48.5] cm
 F = 18 cm
 G = 10 cm
 H = 25 cm
 I = 6 cm
 J = 33.5 cm
 K = 21 cm
 L = 33 cm
 M = 15 cm

RC shows 166. 40 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 70 [78, 86] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at neck edge on next and every foll alt row until 34 [42, 50] sts rem, then on every foll 3rd row until 32 [40, 48] sts rem. K 16 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 18 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using

MC, cast on 71 sts at centre of machine in 1x1 rib with extra st at left. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 2 rows. Transfer sts for st st. Insert card 1 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 20 rows. Remove card. Cont in st st and C, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 9 rows. Transfer sts for st st. Using WY, K a few rows and release from machine. Push 80 Ns at centre of machine to WP. With carriage at left and P side of tuck st facing, replace sts on to Ns inc 9 sts evenly. Unravel WY. Insert card 2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and C, K 1 row. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. K 10 rows. Shape sides by inc 1 st at each end on next and every foll 10th row until there are 104 sts. K 9 rows. RC shows 131. Adjust length at this stage, if required.

SHAPE TOP

Cast off 9 sts at beg of next 2 rows. K 3 rows. Dec 1 st at each end on next and every following 4th row until 78 sts remain, then on every following 6th row until 74 sts remain, then on every following 5th row until 62 sts remain, then on following 4th row, then on every following 3rd row until 48 sts remain. K 1 row. Cast off.

COLLAR

With carriage at right and using MC, cast on 141 sts at centre of machine in 1x1 rib with extra needle at left. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 2 rows. Transfer sts for stocking stitch. Insert card 1 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and continue in tuck stitch pattern. K 28 rows. Remove card. Cont in stocking stitch and C, K 1 row. Transfer stitches for 1x1 rib. Using MT-6/MT-6, K 15 rows. Transfer stitches to main bed. Cast off loosely.

JOIN RIGHT SHOULDER

Push 32 [40, 48] Ns to WP. With K side of right back shoulder facing, replace stitches on to needles. With P side of right front shoulder facing, replace stitches on to same needles. Unravel waste yarn. Using MT+2 and MC, K 1 row and then cast off with a latch tool.

JOIN LEFT SHOULDER

Work as for Right Shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and sleeve seams. Set in sleeves, gathering tops. Graft collar to neck edge with ends at centre front. Join rib. Wash by hand and dry flat.



USING THE RIBBER

Part 8 - **SLIP RIB**

After knitting some of the lovely tuck rib fabrics, the next step with the ribber is to explore slip stitch ribs, including both simple ribs such as longstitch and the textured pin tuck fabrics.

Diane Bennett

WHAT IS SLIP RIB?

Slip stitch rib is simply a double bed fabric within which some of the stitches are slipped either on the main bed or the ribber.

Unfortunately, the very simple slip ribs are not as attractive as tuck ribs, because the slipping stitches within the fabric do not form a very distinctive pattern unless the same stitch is slipped for a large number of rows.

LONGSTITCH

The simple slip ribs are very useful because they can be used to knit firm fabrics. The simplest, shown in Fig. 1, is longstitch. This can be knitted on any ribber, since no needle selection is required.

To knit longstitch, cast on full needle rib with a fine yarn and set the ribber to slip on one direction by moving one of the

set levers on the ribber to the top position – as when casting on. If the left set lever is up, the ribber will slip when the carriage is moved from right to left and with the right set lever up the ribber will slip from left to right – either set lever can be used.

The longstitch fabric is then knitted as one row knitted on the main bed only, one row knitted on both beds.

It is the slipping in the fabric which makes it firmer and if knitted at a fairly tight tension this is very useful for straps for skirts and pinafores for girls, waistbands and front bands. Use a normal rib tension for jackets.

A similar fabric can also be knitted by slipping alternate needles on the main bed, using Card 1 or Stitchworld pattern number 30. Using full

needle rib and a fine yarn, set the ribber to normal knitting and set the main bed to slip in both directions by pressing both part buttons. The main bed will then slip alternate needles on alternate rows, again producing a firm fabric suitable for jackets and so on, as for longstitch.

Other simple tuck and slip designs could be used, but the resulting fabrics will look very similar to longstitch.

VARIATIONS

Slip ribs can also be knitted with needles on either bed in non-working position. When knitting fabrics of this type, avoid long blocks of slipping stitches opposite empty needles on the other bed, since this will produce long floats in the fabric.

The simplest design to use is Card 1 or Stitchworld pattern number 30. Since this slips alternate needles, the floats are short and almost any needle setting, all needles working on the main bed and some needles in non-working position on the ribber can be used.

Fig. 2 was cast on in full needle rib using a fine yarn (Bramwell's Duomagic). For jackets and skirts, stitches can be transferred after the bound off cast on, but for sweaters knit a tight 2x2 rib welt then change to full needle rib before transferring to the needle setting.

To knit the fabric as shown, transfer blocks of five needles from the ribber to the main bed, leaving five needles in work on the ribber. The needle setting for the pattern is:

```

||||| | | | | | | |
||||| O O O O O |||||
  
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The empty needles on the ribber produce bands of single bed knitting in the fabric, with-

in which the slip stitch pattern can be seen clearly.

If more complex designs are used for this type of fabric, the needle setting on the ribber must be selected carefully to show the design used.

For example, if using a design which combines a simple 1x1 pattern with vertical diamonds, the needles opposite the 1x1 pattern could be left in work on the ribber and those opposite the diamond taken out of work so that the bands of single bed knitted show this design.

When knitting simple designs, like the 5x5 rib, always ensure that the ends are identical so that the fabric is balanced by starting to transfer in the centre of the needle bed. For the 5x5 rib, five needles in the centre can either be transferred or left in working position. For more complex designs, knit a sample to work out the position required for the needles out of work, then mark the position of these on the ribber needle protection strip using a soluble marker pen.

SIMPLE PIN TUCKS

Pin tucks are knitted by slipping stitches for a larger number of rows. On Japanese machines, the number of rows which can be slipped is limited by the need to weight the knitting and it is not usually possible to slip for more than about six or seven rows, depending on the tension and thickness of the yarn.

The simplest pin tucks are horizontal bands, shown in Fig. 3. These can be knitted on either side of the fabric, depending on which bed is used to knit and slip.

Cast on using a fine yarn and full needle rib. After knitting the bound off cast on and a few rib rows, set the ribber to

FIGURE 1

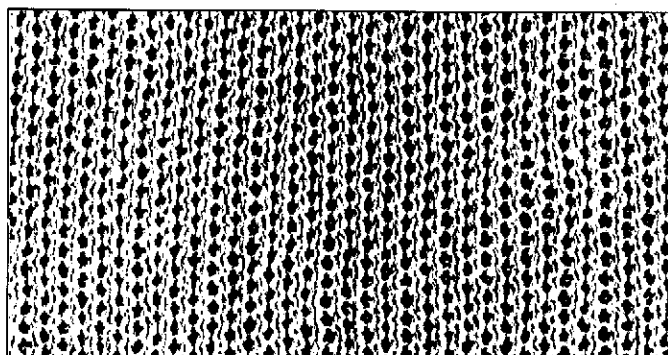
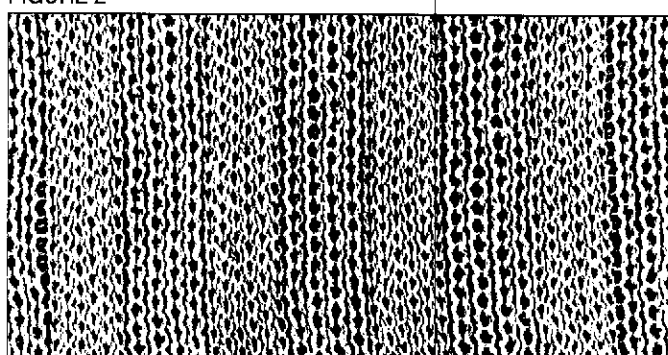


FIGURE 2



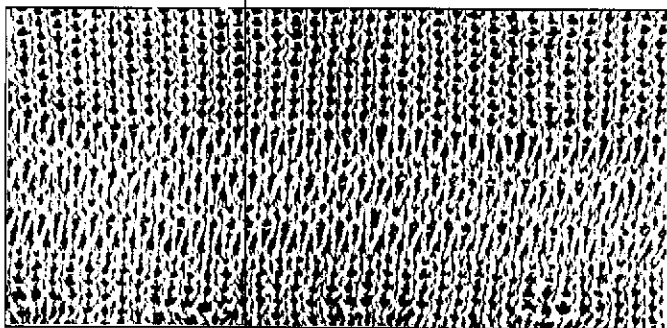


FIGURE 3

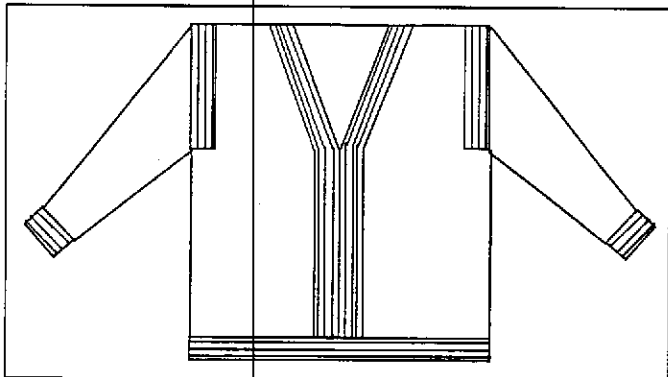
slip in both directions by moving both set levers up. Knit six rows, move the set levers down, knit two rows. Repeat this as desired – usually three or four pin tucks are knitted for a welt, but a single band can be used to separate other designs or to decorate a full needle rib garment.

When the pin tucks are knitted on the main bed, with the ribber set to slip, the tucks will be on the side of the knitting facing away from the knitter. Alternatively, they can be knitted on the side facing the knitter by setting the main bed to slip in both directions (both part buttons pressed) and the ribber to knit normally. Pin tucks knitted in this way would be used as a welt for garments knitted with patterned pin tucks or any other fabric in which the right side is facing the knitter while it is knitted.

To ensure that the tucks are fairly pronounced, the tension should be higher on the bed which is knitting than the bed which is slipping. Ideally, there should be two numbers difference between the tensions, which can be achieved by turning the tension up one number on the bed which will knit and down one number on the bed which will slip. If the ribber is set to slip, for example, the tension on that bed might be Tension 2 and on the main bed, which is knitting, Tension 5.

When knitting pin tucks for a

FIGURE 4



welt, at a fairly tight tension, the stitches may not knit off properly on the first row knitted on both beds after the tuck. Push the needles back slightly to pull the stitches off before knitting the next row.

These pin tucks are often used for welts and bands, as shown on the jacket in Fig. 4. A band of pin tucks has also been knitted at the top of the sleeve, which adds interest to a plain garment or separates the patterns on body and sleeve on a patterned garment.

PATTERNED PIN TUCKS

Pin tucks can also be knitted on the main part of a garment using a suitable design and patterning on the main bed. When knitting this type of design, the needles which are not selected will slip, so the bed which is knitting is the ribber and this should be set to a higher tension as for the horizontal pin tucks.

Those of you who own punch-card machines will probably need to punch out a design for this type of fabric, since no suitable cards are provided with the basic set. For electronic machines, experiment with some of the large slip stitch designs in the *Stitchworld* book, doubling them both in length and width.

The ideal type of design for this fabric to knit on a Japanese machine is a large, bold pattern with fairly large

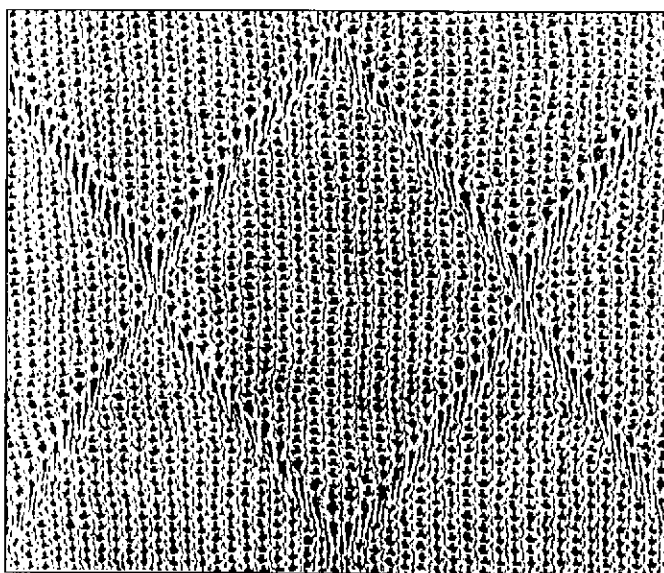


FIGURE 5

areas of plain knitting on the main bed. The sample, Fig. 5, is a diamond pin tuck taken from Diane's book *"Double Bed Fabrics"*. This slips the same needles for seven rows, producing a bold pin tuck. However, it is fairly easy to knit because there are relatively few stitches slipping within the fabric.

Slip stitch ribs are knitted fairly rarely, but they are attractive and useful fabrics. Why

not experiment with some of them? If you would like detailed step by step instructions for the pin tucks, this is just one of the ten fabrics in Diane's book *"Double Bed Fabrics"*, available from your dealer for £5.25 or from Diane at 9 Huntley Grove, Nailsea, Bristol BS19 2UQ for £5.50 including postage and packing. The book also contains a jacket and sweater pattern which can be used for any of the fabrics.

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PICTURE KNITTING

GOURMET TED

As Shrove Tuesday will fall this year on 27th February, I couldn't resist choosing a gourmet teddy bear tossing a pancake for this month's design.

Wendy Phillips

Best knitted in yellow and white, Ted will look most striking on a dark coloured sweater. Blue, red, brown, black, emerald and bottle green are all suitable options. Avoid pastel shades if you possibly can. When knitted in a standard

4-ply yarn, Ted will stand about four inches high so is suitable for large as well as small sweaters.

Shrove Tuesday is the day before the beginning of Lent. As eggs and fat were forbidden during Lent, pancakes became the traditional way of using up these items before fast-ing began.



Local cafes, restaurants, take-aways and bakers shops could all perhaps provide you with customers for your knitwear.

You can knit bears in rows, as shown here, or perhaps just

one bear as a single motif (breast pocket position). Why not try adding the name of the catering establishment to the sweater and producing samples in a number of colour-ways to show just what is possible.

THIS MONTH'S WENDY PHILLIPS BOOK OFFER

SAVE £3

The pattern Gourmet Ted was taken from Wendy Phillips' Book - entitled Teddy Bears. With graphs for 24 stitch punchcard machines, the book contains 20 bear designs which will be loved by adults and children.

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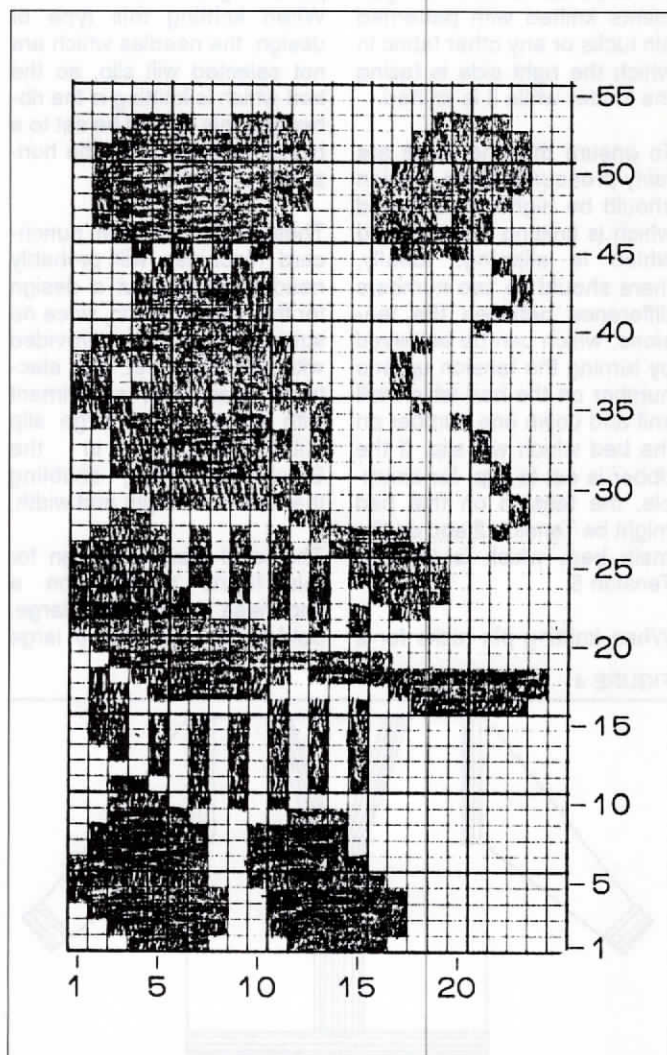
Wendy Phillips (Designs)
PO Box 5
Windermere
Cumbria LA23 3AN

WENDY'S MONEY MAKING IDEA

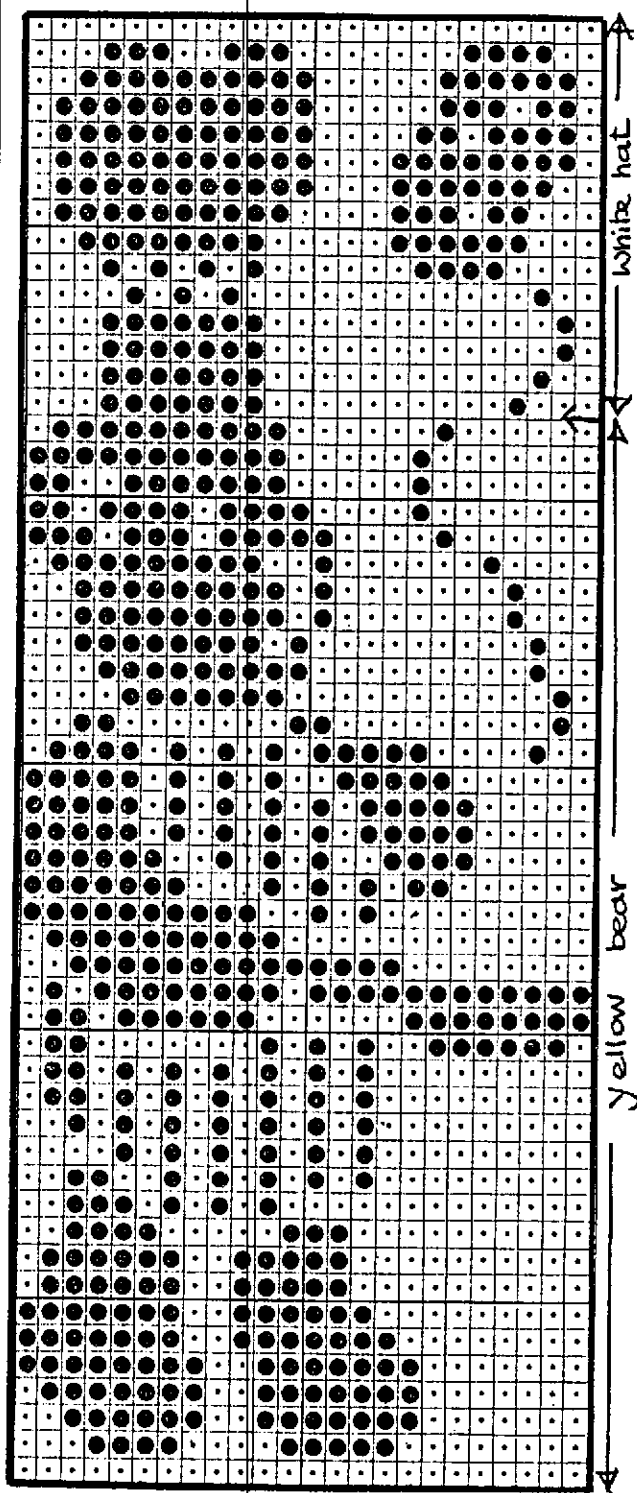
Pancake races are still held in many towns and villages around Britain on Shrove Tuesday. If you know any of the competitors who will be taking part in this year's race, you might suggest that they should wear one of your gourmet bear sweaters.

As Shrove Tuesday only comes around once a year, you may prefer to knit Ted without a pancake! To achieve this, simply replace the pancake with the column of smoke shown on the small graph. This will ensure your knitted floats remain as short as possible.

With or without a pancake, Ted could prove popular with a number of people working in the catering businesses.

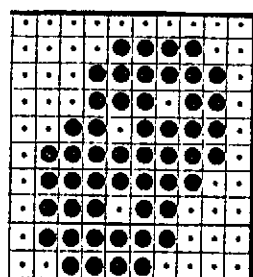
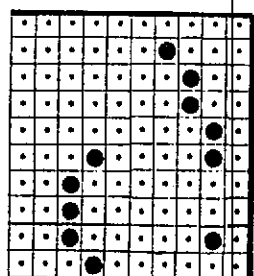


PUNCHCARD CHART



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PANCAKE



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QUESTION TIME

LET OFF STEAM!

This month, Pat starts with a personal confession which left her lost for words, but follows it with lots of super ideas for knitting lace patterns.

Pat Coulston

Last November, I spent a very enjoyable and informative weekend entitled "Caffle Academy" at the Caffle Craft Machine Knitting Centre, Clevedon. It was organised by the owners, Keith and Jane Thomas. There were a large number of ladies attending, mostly E6000 owners, but also quite a few Duo 80 knitters. These weekends, hosted yearly, are specifically for Passap and Pfaff knitters and are really good. They are to be thoroughly recommended, so watch out for next years details which are given via the magazine.

At Caffle Crafts Knitting Machine Centre, you can browse amongst a huge range of yarns, see many different machines working, look at patterns and books and know with confidence that the information you are given will be accurate, up-to-the-minute and incredibly helpful. As I have said before about your

local, or these days, not so local knitting machine shops – use them or lose them!

I feel I must clear up one little point that has occasionally cropped up during conversations with knitters. One lady asked me, "do you make up the things you write about in your articles or do they really happen?". The answer is that all the things I write about are absolutely true. Sometimes I do change a person's name, so as not to cause any embarrassment, but I make up nothing!

One such change of name happened in a recent issue of *Machine Knitting Monthly*. The lady concerned, whose name I had changed, said that she was looking at my article and read about a lady who had done such and such a thing and thought to herself, "yes, I did just the same myself a little while ago". She then realised that it was her

and was highly amused! Anyway, how could I make up something like the following little saga?

I was working with the Duo 80 Club ladies on "Steam Pressing". I had completed a full needle rib, straight skirt using two strands of Hobby. The size of the skirt required was marked out on the blocking board and the binding wires were in all around the front piece of the skirt.

I had placed a few pins to hold the knitting down and although the pinned out piece was slightly "taut", it wasn't stretched. I heated the Passap Vario Jet to the right temperature and steam setting and was ready to go.

Bear in mind that I have used this method of steaming a countless number of times, with different yarns and stitch patterns. I evenly steamed the whole piece first, then started to go over it again. To my horror and right before my eyes, the fabric started to "open".

I quickly removed the steam iron and stared as a patch appeared in the middle of the knitting. It looked like the shape of a Christmas tree and opened up the fabric, making the patch look like 1x1 rib. In front of everyone, I had no idea what to do! Should I pretend that this always happened? I could hardly do that

because it had never happened before! Had anyone really noticed? Could I get away with it? Of course not! Everyone was very reassuring. "I expect it will disappear when it dries", offered one kind lady! I was lost for words – and had to say so!

I "calmly" said that one could usually "ease back" something like this by using a little more steam and gently pushing the fabric into place with one's fingers. I did have a go, but it was not successful. I thought it best to stop whilst slightly ahead and dig no deeper! We turned to other things and finished the morning.

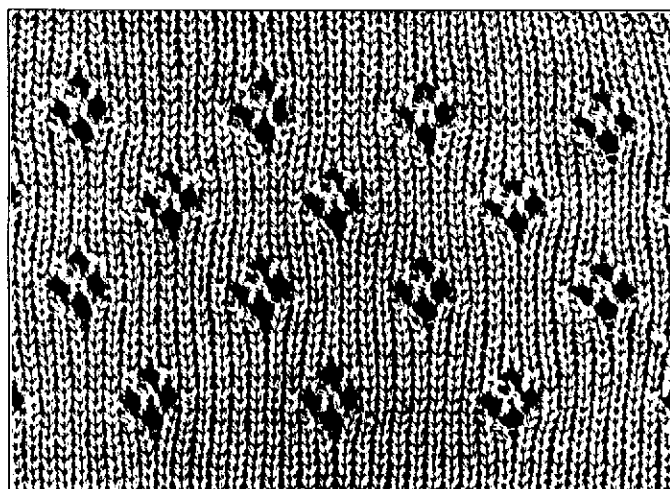
When everyone had gone, I went back to my "Christmas Tree" and stared at it for a long time. I let it get completely cold and lightly steamed it again, but there was no improvement. I laid it flat and put it to one side.

I now had to think about steaming the two back pieces. I blocked them out as before, but this time used my Tefal steam iron which is much less powerful than the Vario Jet. I proceeded with the steaming process. This time, I concentrated completely on what I was doing and steamed evenly, watching very carefully.

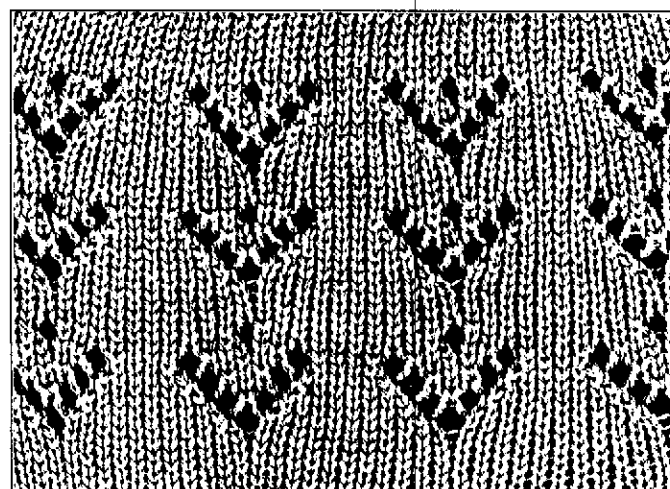
Only once did I see the fabric start to "move" slightly, so I removed the steam immediately. This took longer, but was totally successful. So, the conclusion I came to was that I had not been concentrating and had allowed the steam to rest on one part of the skirt for too long and it was on this part that the fabric "opened".

I made a couple of telephone

SAMPLE 1



SAMPLE 2



calls and my first was to Jenny of Jenny Rose Designs to ask her opinion. She agreed that I must have allowed the steam to penetrate too much in one place. I also contacted Ann Brown of Posh Frocks and she, too, was in agreement. However, Ann was surprised that I had not been able to get the fabric to "close" again using my fingers and more steam. Perhaps, by that time, I had chickened out and did not work on it enough, fearing it would make it worse. It's all right for Ann, she just says to her fabrics "do this, do that" and they do it – without question! So, as I said at the start of this tirade – however could I have made up a story like that and against myself!

LOOKING AT LACE

We have just started a Lace Course in class work and in the first week, we looked at various types of lace which are knitted without using the Lace Carriage. We started by looking at how a "hole" is made – no, not the method we all know and love – dropping a stitch!

Try this – Cast on over about 31 needles and do a few plain rows. You'll find the claw weights, or similar, will help.

From the left, transfer every second stitch on to its adjacent needle at the left, all along the row.

Leave the empty needles in working position and knit two rows. Repeat this about four times.

Now, from the left, transfer every second stitch on to its adjacent needle at the right – all along the row. Leave the empty needles in working position and knit two rows. Repeat this about 4 times. Knit a few plain rows and remove work from the machine.

We noted how the two methods gave a completely different piece of knitting. This basic knowledge is essential, because the direction in which a stitch is transferred is how a lace pattern is made. Armed with this, we started to make little patterns.

SAMPLE 1

1) Transfer every 10th stitch on to its adjacent needle at the right and knit two rows.

2) Transfer the stitch to the left of each of the 10th stitches on to its adjacent needle at the left and the stitch to the right of the 10th stitch to its adjacent needle at the right. (There are now two holes for each little pattern.) Knit two rows.

3) Repeat the first transfer (10th stitch) once more and knit two rows.

4) Knit a few plain rows and note the little diamond lace pattern.

SAMPLE 2

Start off as for Sample 1, but continue to work outwards as far as you wish. On completion, make another hole on the first needle with which you commenced the pattern. The homework I set was to make up and knit several little patterns of different shapes.

SAMPLE 3 LACE PATTERN AND CABLE

Keep the same lace pattern as Sample 1, but add little columns of cable between the cabling. The cabling is worked over two needles every four rows.

SAMPLE 4 LACE PATTERN WITH BEADS

Another way of adding extra interest to little lace patterns is to put a Knit-in bead in the centre of a block.

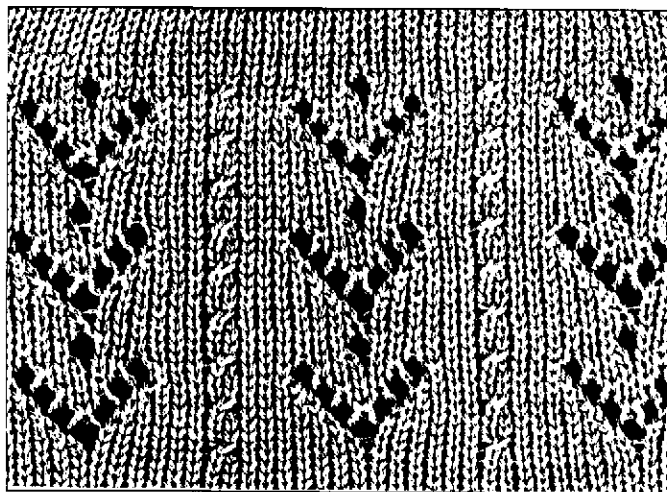
Does everyone know about Knit-in beads? They have been around for a long time now, but new knitters might not know how they work. You buy them in tubes of different colours and there are several ways of attaching the beads and, although the following method is one which works well for me, there are several others. You need a very fine crochet hook, say about Number 6.

METHOD OF ATTACHING THE BEAD

1) Slip the bead on to the crochet hook, letting it slip right down.

2) With a single transfer tool, remove the required stitch from its needle. The stitch is now on the single transfer tool.

3) Push the crochet hook into the stitch and remove the transfer tool.



SAMPLE 3

4) Slide the stitch down so it goes into the tiny hook and pull this stitch right through the bead.

5) Now let it go down the crochet hook, to make the actual stitch large and push the single prong of the transfer tool into the stitch.

6) Remove the crochet hook and pop the stitch on to the needle, allowing the needle to come out to holding position.

7) Push the bead down close to the work and knit the row.

The bead will not get caught on the sinker plate.

SAMPLE 5 TUCK LACE

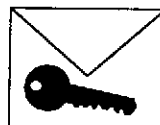
Tuck lace means that you use a punchcard and tuck stitch setting but push selected needles out of work.

Firstly, it is essential that the needle protection strip is in the correct position. Look at where you have the centre 0 on your needle protection strip. On either side and above this 0 are two needles. These are called Needle 1 left 20▶

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and Needle 1 right of centre. Allow your eye to look at the 0 and continue on to the needle bed and you will see a little "rivet" (blob of metal) on the bed. This rivet MUST be exactly opposite the 0. If it is not, then the needle protection strip has slipped. Slide it along, until the 0 is exactly opposite the rivet. I put a tiny bit of Blue Tac on both ends under the needle protection strip to hold it in place and to stop it wandering.

You now need a punchcard that will be suitable. We will use Card 1 for our sample because it's available with every make of machine.

Using a three ply yarn, cast on over about 30 needles and knit a few rows. Even weighting is helpful.

We are now going to transfer the needles so there are two needles out of work and one in work. However, it is essential that the 0 is in the correct place, in relation to its nearest needle. This means that the needle in work MUST be to the left of centre 0.

By transferring stitches on to their adjacent needles to the right and left, arrive at a finished arrangement that looks like this:-

0

||xxlxxlxxlxxlxxlxxlxxl||
Insert the card lock on Row 1.

Using approximately Tension 5, knit the programming row. Set machine for tuck stitch. Knit four rows tuck and two rows plain. Repeat these six rows.

END NEEDLE SELECTION

There is just one little problem knitting Tuck Lace on Brother machines. (There is always a

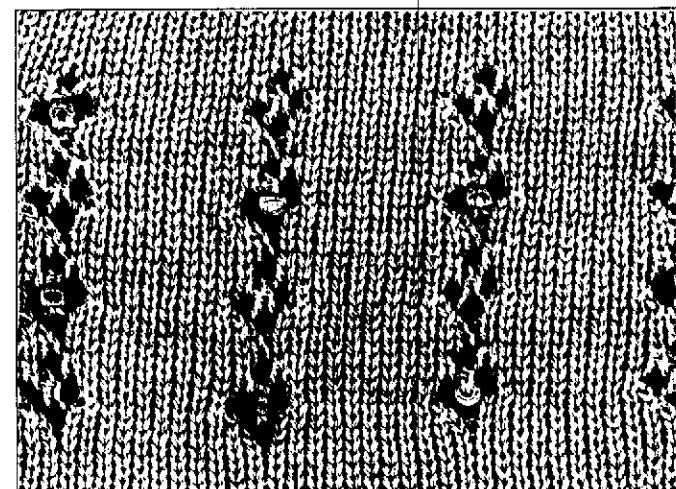
snag, isn't there!) This applies to later 840 models and most of those following on except the 836. Actually it is not really a snag when you know about it, more of a real bonus!

These machines all have the facility to make the first and last needle in any pattern NOT select. In other words, when you are knitting a tuck pattern, the first and last stitches will always knit a PLAIN stitch and not a tucked one. In Fair Isle, the end stitches will always knit in the second colour, so you get a lovely neat edge. Also this facility prevents dropped stitches at the edges.

As the end needles never select in pattern but always come up to upper working position, this can cause problems when knitting Tuck Lace. You can see by the above needle arrangement we chose that there are gaps between the blocks of needles. Machines with this end needle selection facility think that every time the carriage goes over a gap on the needle bed, it is starting a new row and will knit that stitch PLAIN. So, if the pattern is asking you to use TUCK, all you will get is a plain stitch!

Can we get around this? Yes we can, by altering the two orange cams beneath the carriage. Turn the main carriage over and note that towards the back there are two orange cams and both have a tiny screw in the centre. Put the KC cam on to KC. Insert the single prong of the single transfer tool into the little screw in the centre of the cam and turn it a quarter of a turn. This will change its position. Note - it has two positions, one up and one down.

SAMPLE 4



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When the orange cams fit into the plastic "V" shape groove, they are out of use in non working position and this is the position you want when you use tuck lace, or any irregular needle arrangement.

When you move the orange cams out of this plastic "V" shape, they are sitting above the rail and are in use in working position. This latter position is best for all knitting, except — as we saw — tuck lace or patterns with an irregular needle arrangement.

Some of the earlier Brother 840 manuals did not have this instruction in them, but subsequent manuals do show it clearly. Also, please note that you **MUST** have the KC setting on KC to turn the screws.

On some Brother electronic machines, the position KC1 does not allow the end needle to select in pattern and KC2 does allow the end needles to select in pattern.

A few of the early 840 machines did not have the orange cam facility and selected needles had to be removed completely from the

machine to allow an irregular needle arrangement pattern.

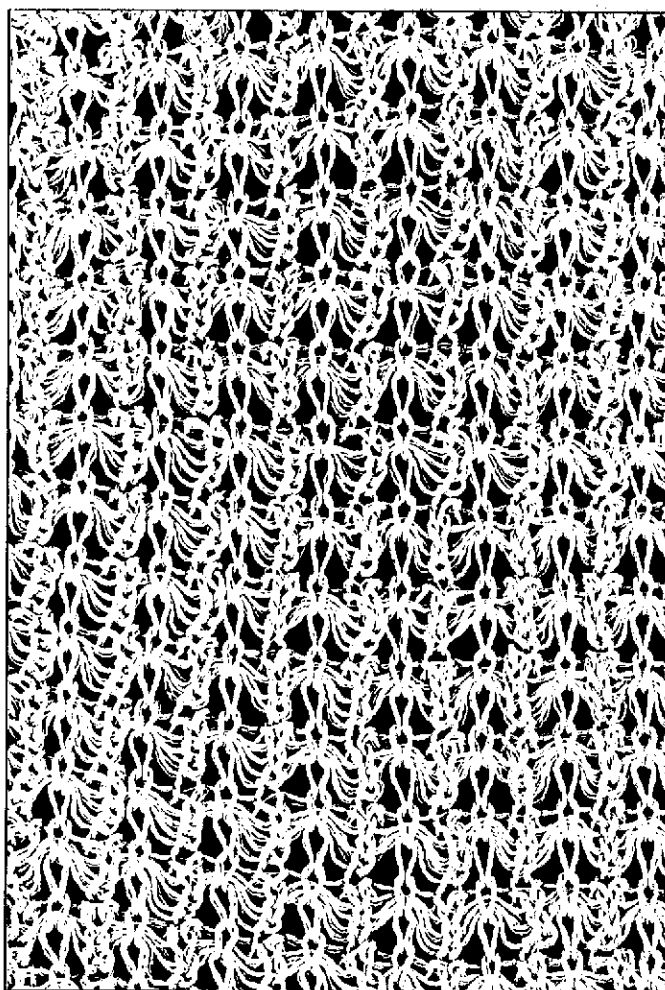
SAMPLE 5

Note that if the yarn is sufficiently fine, you can knit five rows tuck and one row plain (not illustrated).

All sorts of patterns can be made using this punchcard by putting selected needles out of work, having the card rolling, or locked and varying the number of rows that you tuck and knit.

If you would like some more of these patterns there are two wonderful books to look out for, written by a dear, late colleague, Kate Armitage. The books are called Card 3 and Card 1. Both books show you how to knit many, many patterns and all are variations on Card 3 from the basic set supplied with Silver Reed and Knitmaster punchcard machines and Card 1 from the basic set supplied with all punchcard machines.

I hope you'll try out some of these ideas for yourself — on the knitting machine, that is, not the pressing table! Until next time, happy knitting.



SAMPLE 5

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MASTERCLASS

NEW INSPIRATION

This is, undoubtedly, the most exciting time of the whole year. Not only all the magic of Christmas just past but all the promises of the New Year as well.

Mary Dowse

Perhaps because there is so much going on, so much to do - and so little time for everything - ideas flow thick and fast in an ever-increasing flood. It would be absolutely wonderful to have an army of accomplished knitters at my command, ready to embark upon any new idea - in my dreams I'm afraid! Though perhaps if I tell you the knit-

ting I would most like to do, some of you might be encouraged to do some of it for yourselves and my ideas would not have been in vain.

One very pleasing thought for me is the coming fashion for lime and chartreuse for spring and summer. These shades bid fair, to rival the popularity

of winter's orange. All tones of green in fact are big news for the future and, as I love greens to wear, this is a lovely bonus for me. It is rather marvellous to be able to make samples one would also like to wear!

FORTUNY PLEATS

One of the garments I would love to achieve in green (or in other colours too) is a Fortuny rippling, crinkly, pleated sheath dress - still as fashionable and wearable today as when they were first created by Fortuny so many years ago.

Several firms have recently been playing with a similar idea in conventional woven fabrics. There have been many intricately unevenly pleated skirts. Monsoon have had many very pretty ones and Next had some last summer as well. They have been in anything from very thin silk and cotton to taffeta - but not quite with the delicious pliability of the originals.

I nearly got the effect in knitting with the skirt of my Peacock party dress and I think that if I knitted a three-colour double jacquard design in really thin silk or polyester it might work and it would make an exquisite fabric for evening or summer wear. To really attain the original effect, one would need to use three separate cones of the same or closely-related colours as it is the texture and not the pattern which matters, though why not a pattern as well, if you prefer?

Patterned shadow-pleating is also a rather similar technique which has by no means been fully exploited as a design medium. Not only does it make beautiful skirts but beautiful sleeves as well! Made in fine yarns or lurex it is a wonderful way to make a lovely fabric worthy of the most special occasion dress.

One of the other designs for dresses I am still working on is for the perfect figure-skimming long or short dress.

Although I've tried several which work quite well I don't feel that I have achieved perfection. Although they sound easy they need careful and accurate knitting and, although as a fashion they are almost universal at the moment, they are quite dreadful if your figure has any bulges! Lovely on a model girl, but I still haven't achieved one for the over-shapely or the over-large!

BROCADE COATS

They can, however, be worn very successfully under my next favourite - which followed on from the Fortuny sheath dress - and is the coat often worn over it. Wonderful and enormous brocaded patterns on very simple coats. The simplest of 'Magyar' shapes in heavily printed brocade designs, often using metallic prints. The originals are now as expensive as the brocades they copied, but for those of you with electronic machines, who can easily achieve really big designs, what an opportunity to make something wonderful out of the ordinary and glorious. Great trailing flowers and leaves, two-headed eagles, lions and tigers, wide borders on hems and sleeves, large circular motifs at centre back or elaborate pockets, all in gorgeous colours and heightened by embroidery if you wish. Add to this wonderful hand-made buttons and tassels and fastenings (your macramé comes in useful here). They are, quite simply, some of the most exciting garments you are likely to see. There have been several exhibitions of his work over the past few years and there are many illustrated books about him (you might like to try your local library for these as they can be very, very expensive).

However, if you really like them as much as I do, you will simply HAVE to visit Venice on holiday and go to see the Fortuny museum in between coffee in St Mark's Square and sunning yourself on the lido. Most of the tourist maps mark the museum, which is tucked away between San Stefano and the Rialto, not far from St Mark's and it is in a lovely old palazzo, itself full of decorative ideas with its rather neglected and overgrown courtyard and very decorative stone staircase up to the museum - and it's free!



There is also a second exhibition area on the ground floor where I saw a wonderful exhibition of the Duchess of Windsor's jewellery. Although the clothes are often away on exhibition, there are lots of fabrics and paintings and also 'objets d'art' collected by Fortuny and the whole place is a most rewarding experience for anyone interested in design.

For real design lovers, visit at the end of the carnival. Although prices now escalate alarmingly for the carnival

(which ends on Shrove Tuesday) the costumes are so gorgeous and so exciting that a day at the carnival is worth at least a week anywhere else.

For design lovers with no money at all, speed hotfoot to your local library. Even if it is very small and doesn't have Fortuny in stock, you can be sure of travel books about Venice, with lots of pictures, including the carnival - and don't forget that you can order special books if they don't have them. Good Luck!



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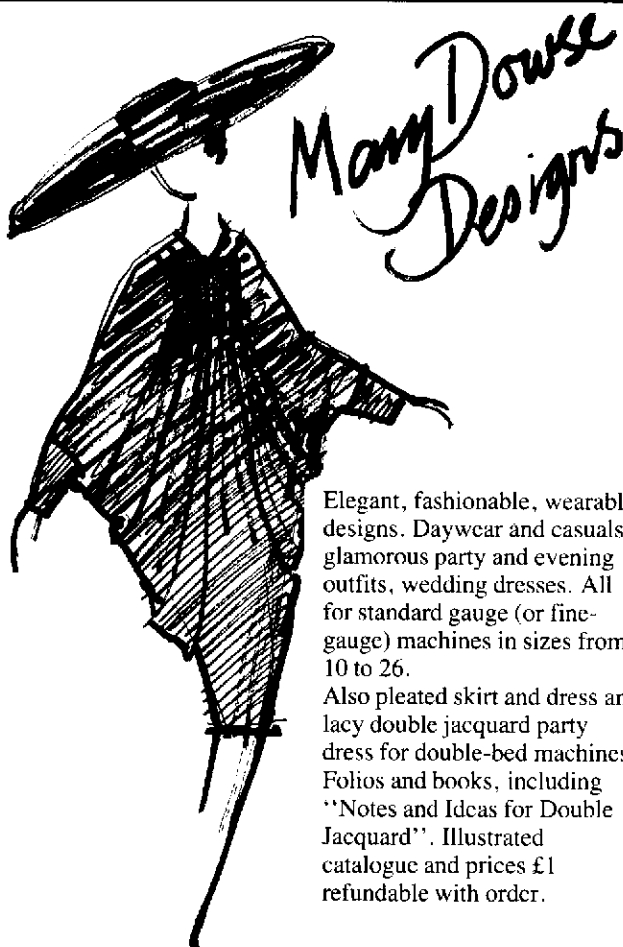
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BACK AND FRONT ALIKE

With garter carriage at right and using MY, cast on 130 [144, 156, 170, 182] sts at centre of machine. Insert card or program machine for 2x2 rib. Set RC to 036. Using MT-5, work 36 rows in 2x2 rib. RC shows 000. Using MT, K 2 rows st st. Change to main garter stitch patt. Set RC to 148 and using MT, work 148 rows in garter stitch patt. RC shows 000. Adjust length at this stage if required.

SHAPE ARMHOLES

Set RC to 110. Cast off 10 sts at beg of next 2 rows. 110 [124, 136, 150, 162] sts. Work 108 rows in patt. RC shows 000. Cast off.

SLEEVES

With garter carriage at right and using MY, cast on 74 sts at centre of machine. Insert card or program machine for 2x2 rib. Set RC to 030. Using MT-5, work 30 rows in 2x2 rib. RC shows 000. Using MT, K 2 rows st st. Change to main garter stitch patt. Set RC to 148 and using MT, cont in garter stitch patt.

Work 148 rows in patt and at the same time, shape sides by inc 1 st at each end on every 5th row until there are 130 sts. Work 8 rows in patt. RC shows 000. Adjust length at this stage, if required. Place marker at each end. Set RC to 018. Work 18 rows in patt. RC shows 000. Cast off.

WOODLAND BERRY

3

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage.

MATERIALS

Forsell Shamal 4-ply. (Yarn Guide No.11.)
1 [1, 1, 1, 1] x 400 g cone in Cardinal (MY).

GARMENT WEIGHT

Finished garment in third size weighs 310 g.

*The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:-
T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG.*

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112, 117-122] cm, 30-32 [34-36, 38-40, 42-44, 46-48] in.

Actual size 98 [109, 118, 129, 138] cm, 39 [43, 44½, 51, 54½] in.

Length to shoulder 66.5 cm, 26½ in (adjustable).

Sleeve seam 40 cm, 16 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 44 rows to 10 cm, 4 in measured over garter stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns as shown, may have to be repeated until the card is a suitable length for knitting.

b) All row counter readings given refer to row counter on garter carriage unless otherwise stated.

c) On Brother Electronic machines, place pattern over centre 0.

Fran Francis

NECKBAND

With garter carriage at right and using MY, cast on 150 sts at centre of machine. Insert card or program machine for 2x2 rib.

Set RC to 028. Using MT-5, work 28 rows in 2x2 rib. RC shows 000. Using MT, K 1 row st st. Using WY, K a few rows st st and release from machine.

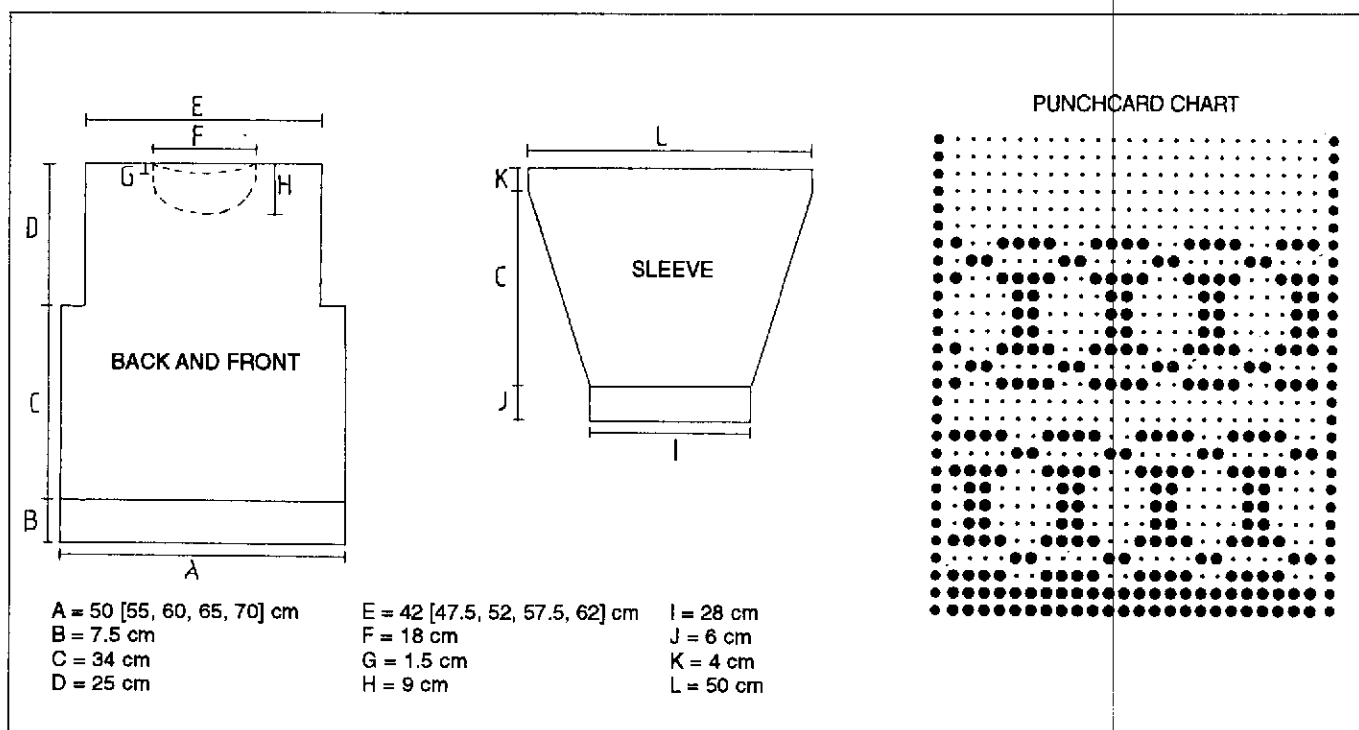
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join right shoulder seam. Make a cut and sew neckline using measurement diagram as a guide. Pin neckband to right side of garment, slightly below line of stitching around neck. Unravelling WY as required, backstitch through open loops of last row worked in MY.

Fold neckband in half and catch down cast on edge on inside, encasing cut edge of neck. Join left shoulder and neckband seam. Set in sleeves, sewing rows above markers to cast off stitches at armholes. Join side and sleeve seams.





BROTHER JOHN

MAKING THE MOST OF THE **BROTHER LACE** CARRIAGE – PART 2

Last month I concentrated on the lace carriage itself and looked at the basic principles that lie behind its operation and how these related to the information contained in the stitch patterns. This month I shall be looking at how the lace carriage works in relation to the rest of the knitting machine.

John Blakeman

Early versions of the lace carriage (those supplied with the KH-710 and KH-830) do not have automatic end needle selection and the knitter has to do this manually. This has to be done, since if the stitch pattern indicates a stitch transfer from an end needle to a needle not in working position, the lace carriage will nevertheless attempt it. The result is obviously a dropped stitch at the edge of the work.

Dealing with this is simple, but can be tedious since it does not have to be done on every row and can easily be forgotten. Where an end needle is selected, that is brought out to position D, it simply has to be pushed back to working position taking care to move the stitch from the shank on to the hook of the needle.

Later models of the carriage are equipped with automatic end needle selection. Those equipped with this feature can be identified easily. If you look underneath the lace carriage you will find two pink plastic cams with a screw in the centre. This mechanism overrides the instructions from the patterning device for the end needle and makes lace knitting so much quicker and trouble free.

Lace carriages to be used with electronic machines must

be equipped with a magnet to activate the patterning mechanism. If you are using an electronic machine you cannot simply use a lace carriage from a punchcard machine and expect it to work. On electronic machines the lace carriage must always be moved past the centre of the needle bed, that is past the green centre "0" on the number strip, no matter where the work is on the needle bed. This is necessary to advance the patterning mechanism.

We shall also see differences in lace knitting techniques between electronic and punchcard machines when we look at more advanced patterns, but more of this later.

Because we are knitting with two carriages, the stitch patterns must indicate to us which to use, when and for how long. Again this is done differently between punchcard and electronic machines. We shall look first at the punchcard machines.

With pre-punched cards, the instructions are printed in two columns down the left hand edge and consist of simple symbols. These are given in Figure 1.

The left hand column is printed in red. These instructions relate to movements of the

lace carriage. The right hand column is printed in blue and relate to movements of the main carriage. In the right hand column, where a figure is printed in blue, for example "6", it means that you should perform six passes of the main carriage over the needle bed.

Where instructions appear in both columns for a particular row, **always** carry out the blue instructions first. In other words carry out the main carriage instructions first and the lace carriage instructions second. Remember also that these instructions are printed on the card seven rows higher than the stitch pattern information to which they relate so that they can be read by the knitter while the stitch pattern information is in the card reader mechanism.

With electronic machines the situation is slightly more complex. Where machines have display windows the necessary information is displayed in them but the earliest electronic, the KH-910 does not have one. The information needed for lace knitting has to be marked on the stitch pattern mylar sheet in a special column on the left of the sheet called the "lace window". This is similar to the way in which colour change information is given in four special columns on the right hand side of the sheet.

Within this "lace window", a filled in square "■" means knit two rows with the main carriage before using the lace carriage. Other memo information is often included in the space between the lace window and the main grid of the mylar sheet. For example in some patterns a filled in circle "●" means the lace carriage must be set to fine lace for those passes of the lace carriage. You may find a figure, for example "8", which means make eight passes with the main carriage before using the lace carriage. These instructions vary with patterns so be sure to read the instructions that accompany them.

KH-910 users must remember that lace window instructions are printed on the mylar sheet 13 rows higher than the stitch pattern information to which they relate. This is for exactly the same reason as with punchcards; so that you can read the memo information while the stitch pattern is being read inside the machine.

Before leaving the subject of lace patterns and mylar sheet readers, it is worth mentioning that lace patterns end with two blank rows. When looking at a mylar sheet this is not obvious and it is easy to enter the wrong co-ordinates. If you experience problems when the pattern repeats, this is the most likely cause.

The KH-950 and KH-950i have built in patterns, a display window and a mylar sheet reader. Memo information from the built in "Stitch World" patterns is displayed in the memo window by pressing the yellow memo key.

If the pattern is all lace or fine lace, the display window will stay blank while the lace carriage needs to be operated. When a number appears in the display, which will be an even number, it means the main carriage needs to be used for the displayed number of passes.

Where the built in pattern is a combination of true and fine lace, you will need to distinguish between three types of instruction.

A flashing number indicates the setting of the lace carriage. A flashing "0" means the lace carriage must be set to the "N" position while a flashing "1" means that the carriage should be set to the "F" position for fine lace.

While these instructions are displayed the lace carriage must continue to be operated. When the display changes to an even number which does not flash on and off, this means that the main carriage must make this number of passes over the needle bed before starting to work with the lace carriage again. Again, this number will always be even.

The display will not count down as you knit these rows

because the main carriage does not operate any part of the patterning mechanism. You need to do the counting.

In a previous article (Pattern Programming Device - Part 5) I referred to a difficulty which is often experienced by people new to lace knitting on an electronic machine. I repeat this cautionary note.

As soon as the lace carriage is moved, the memo information for the next row is displayed. Often the information will be the same as the previous row so the change is not noticed.

When a change of information occurs, this can alarm the inexperienced knitter into thinking that the new information applies to the present row. The unaware quite often try to obey the new display instructions. All kinds of problems then result. **Note well:** as soon as the lace carriage is moved, the memo information changes to provide instructions for the next row. **Always, always, always,** finish the row!

If a KH-950 user wishes to use a pattern other than those contained in "Stitch World" then this has to be entered through the mylar sheet reader. All the points that I have made above about lace patterns on the KH-910 will then apply.

Users of the KH-950i have another means of entering other patterns and that is through the interface cable. These may be from a Pattern Programming Device (PPD), some other computer or the FB-100 disc drive. Note that if you have entered a lace pattern via the PPD, you will have to enter the memo data as well, and I refer you back to Part 5 of my article on the PPD.

Instructions are given differently again with the KH-940, KH-965, KH-965i, KH-270 and KH-900 models. These machines do not have mylar sheet pattern readers and your own patterns are entered either from the machine control panel, from a cartridge, or on the KH-940 and KH-965i, through the interface cable which links the machine to an "external device".

All these machines are

Symbols used on basic punch cards for lace knitting		EXPLANATION
LEFT COLUMN IN RED	RIGHT COLUMN IN BLUE	
➔		Move lace carriage (set to N)* from left to right
➔		Move lace carriage (set to N)* from right to left
➔		Move lace carriage (set to F) from left to right
➔		Move lace carriage (set to F) from right to left
	↺	Make two passes with the main carriage starting and finishing on the right of the needle bed
	6	Make this number of passes with the main carriage starting and finishing on the right
* Patterns using only these two lace carriage movement symbols can be knit in either true or fine lace. In patterns containing both true and fine lace these symbols denote that the lace carriage must be set to true lace.		

FIGURE 1

equipped with two information windows, one called the display window and the other the memo display window. When using the built in patterns, the lace instructions are shown in the memo display which is the smaller of the two.

When an ordinary lace pattern is being knitted (that is either all true lace or all fine lace) the memo display remains blank when the lace carriage is to be used. When a number appears in the window, again always an even number, the main carriage has to make that number of passes over the needle bed to create new stitches.

Where the built in pattern is a combination of true and fine lace, the memo display window provides the lace carriage setting information but in a different form to the KH-950. While the lace carriage is to be set to the "N" position, a small "o" appears in the top half of the memo display. A small "o" is displayed in the bottom half of the window when the lace carriage has to be set to the "F" position for fine lace.

You should now have come to expect that when the display changes to a number, this means the main carriage has to be used to create more stitches and the number indicates the number of passes which have to be made over the needle bed.

We should note here that all the electronic machines

except the KH-910 and many of the more recent models of punch card machine are capable of knitting yet another type of lace called thread lace. Since this is worked by the main carriage alone and not with the lace carriage, the technique is outside the scope of this series of articles

although I may find space to cover the technique at a later date.

Next month we shall look at methods of designing your own lace patterns and after that looking at the more advanced lace knitting techniques and their complexities.



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DESIGNER'S NOTEBOOK

If you're a knitaholic with a family that just doesn't need any more jumpers, then my new series of articles could be just for you!

Terry Armitstead

At design college, our knitting tutor and fellow contributor to *Machine Knitting Monthly* and *To & Fro* magazines – Mary Dowse, used to encourage us to keep an "ideas book". This book was not really for the

projects on which we were currently working, but to store all those little ideas which come to you when you haven't got time to work on them fully. As you think more

about your idea, over the following days or weeks, you can gradually add to it and build up a complete "story-board". Then, when you are ready to start on your project, you'll have the shapes, colours, yarns, details and so on already sorted out.

Over my years of knitting, I've had lots of ideas for a wide range of items that you can make with your knitting machine, other than jumpers.

So, if you want to make something different, then follow my new series and let's get knitting!

For my first subject I have chosen rugs. As with all topics where we are not talking about specific design, the procedures you need to follow will vary according to the rug you are making. Therefore, below are some hints and points to consider when you are planning and making your rug.

Rugs can be made on the simplest of machines and incorporate the full spectrum of techniques used for making garments such as Fair Isle, slip stitch, tuck stitch, knit-weave, ribber work and so on.

The type of rugs you can knit can be either decorative or, by using some of the tougher types of wools, cot-

tons and man-made fibres, more hard-wearing. The knit-weave technique tends to be the most successful for hard-wearing rugs.

PREVENTING CURLING

One problem that can occur with rugs is that, like other knitted fabrics, the edges roll back. This does not tend to occur on double-bed fabrics but more usually on those knitted on a single-bed machine. However, there are several ways of dealing with this.

1) The first is to turn the edges under and hem them down.

2) You could try knitting another piece of fabric in a thinner yarn, the same size as the rug and using it as a backing.

3) Knit another piece in the same thickness of yarn to go around the back of the rug, thus making it reversible.

4) Use blanket stitch or whip stitch to bind the edges.

5) Alternatively, you could use a bought seam-binding which can be knitted or cut from a contrasting or matching fabric. Otherwise, knit an edging such as a hem, picot edge or other decorative edging you would use when making a garment.

Small rugs or runners can easily be made by using the full width of the machine and knitting to the desired length. Larger rugs can be stitched together from strips or blocks, using mattress stitch to produce a smooth finish.

Care should be taken to ensure that any pattern on the rug matches exactly at the seams. Therefore, strips should be calculated to have an exact multiple of the stitch-repeat, plus one or two stitches on each edge to be sewn, to act as a seam-allowance (see Diagram 1). If



you are intending to turn the outside edges under and hem them down (Option 1), you will need to add more than one or two stitches (possibly as many as eight or ten on a larger rug) to the extreme outside edges only, in order to get a flat hem.

As an alternative to matching the pattern, some very interesting effects can be made using strips or blocks where the patterns are deliberately made to mis-match, or are allowed to mis-match at random. I used this method to make two designs in my previous series (Checks - October '92 and African Checks - May '93).

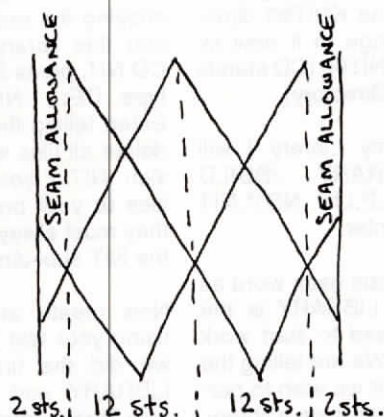
Another important aspect of finishing a rug is fringing. Not all rugs have or need to have fringing, but it can add a professional look. It is especially necessary in rugs which have no bound or decorative edgings, as it can prevent them

from looking like just a piece of knitting laid on the floor!

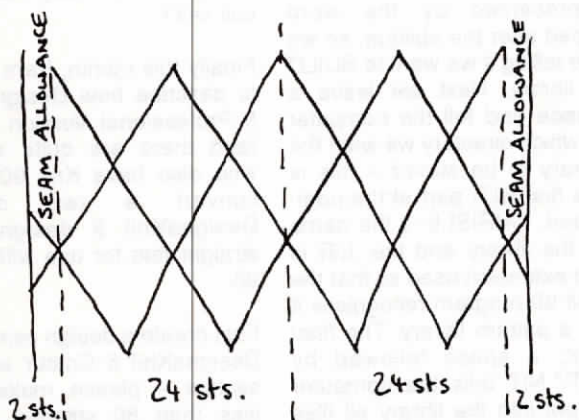
Rugs also give you a good opportunity to use up some of that yarn in your store cupboard. If you have a selection of finer yarns, ply them together until you have a chunky-weight yarn, which will be ideal for knit-weave. You can also ply together different colours and textures such as plain, bouclé, slub, shiny and even Lurex to give fabulously rich effects. Otherwise, most yarn companies have thick yarns suitable for knit-weave. Texere also have special "rug-yarns" in pure wools, wool blends and cottons. Texere's catalogue is a veritable "Aladdin's Cave" of yarns for special projects and is great to have to hand.

So why not have a go at a rug? Enjoy yourself creating a wonderful piece of knitting. After all, for once you won't have to worry about shaping!

DIAGRAM 1



1 STRIP



2 STRIPS SEWN

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SINGER SPECIAL

KNIT 90 Part 2

This month we are going to create our own library in which we will store some designs we are going to make.

Angela Gordon

We could just put them all into the Knit 90 library but it would very soon become so full we would have a job finding files. So, let's take a look at how we make our own.

Before we can create a library, we must have at least one design to put into it. First check the NIT directory to see if there are any designs stored within. If this is the first time you have used the program for creating or storing your own designs, there will be none. If you

have already created some designs, you can skip the next few paragraphs.

CREATE A DESIGN

Designs for use with Knit 90 must be straight text with no formatting, therefore a simple text editor is best. Something like Q-Edit for DOS or Windows Notepad work fine. Any computer with DOS 5 or higher has a text editor which is invoked by typing EDIT at the DOS prompt. I am going to use this DOS Editor in my example because many computer owners will have this program ready to hand. I will design a simple star pattern.

Make sure you are at the DOS prompt, which will look something like C:> and type EDIT KNIT90\NIT\STAR.NIT. This tells the computer we want to edit a file called STAR.NIT and it should be placed in the NIT sub-directory which in turn is within the KNIT90 directory.

Draw a design using full stops and hash (#) - copy mine if it helps you get started. My star is 12 stitches by 7 rows. Save and exit the Editor by left clicking on **File** and **Save**, followed by **File** and **Exit**.

Alternatively if you do not use

a mouse, hold down the **Alt** key and press **F**, release the **Alt** key and press **S** to save, then press **Alt+F** and **X** to exit.

BUILD A LIBRARY

Now I will build a Library with this design stored in it and I can then add more designs as I create them. I will call my library FAIRISLE to store all my Fair Isle designs in one place.

Instructions for building your own library are on page 12 of the manual. These could be a little difficult to understand unless you are familiar with DOS operations, so now I will try to explain what is happening.

First of all we are going to be working in the KNIT90 directory so change to it now by typing CD\KNIT90 (CD stands for Change Directory).

To create my Library I will type: **LIBRARY /BUILD NIT\FAIRISLE.LIB NIT*.NIT** and press Enter.

Now, I'll explain each word as best I can. **LIBRARY** is the command used to start work on a library. We are telling the computer that we wish to perform an operation on a library. The **space** followed by an oblique (/) is known as a 'switch' which tells the computer that you want it to perform whatever operation is represented by the word typed after the oblique, so we are telling it we want to **BUILD** a library. Next we leave a **space** and tell the computer in which directory we want the library to be stored - this is the first NIT part of the command. **FAIRISLE** is the name of the library and the **.LIB** is the extension used so that the Knit 90 program recognises it as a pattern library. The final part, a space followed by **NIT*.NIT** tells the computer to put into the library all files (represented by the *, also known as wild card), stored in the NIT directory and which have the extension .NIT after their name.

If you really did not want to know all that, you can just use the same command I typed, replacing the **FAIRISLE** with whatever you wish to call your library and it will work, provided you have at least one file with the extension .NIT.

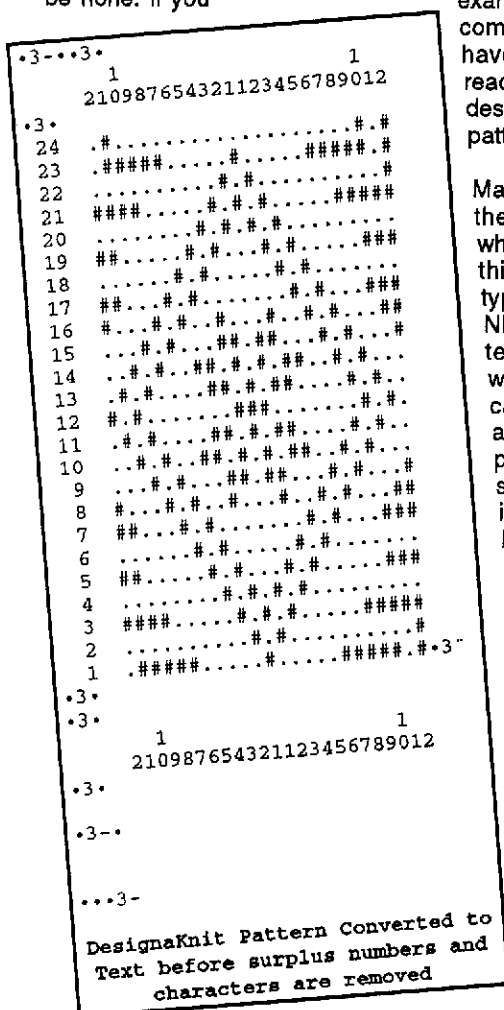
When the library has been created you will be returned to the **C:\KNIT90>** prompt. Type **LIBRARY**, press Enter and you will see your new library name next to the **KNIT90.LIB**. Move the cursor to highlight your new library and then press Enter. Select "List library to screen" and check that your pattern, or patterns, are listed. Next "Extract a design to screen" and check that it is all right. Press any key to remove the design from the screen, press **Escape** to exit the design list and then select "Exit library maintenance".

We will now delete all the .NIT files from the NIT sub-directory so that any new ones we create can either be Added to our present library or be Built into a new library, without copying the ones we just put into this library again. Type **CD NIT**, press Enter and then type **DEL *.NIT** and press Enter, telling the computer to delete all files with the extension .NIT. If you want to **ADD** files to your present libraries they must always be placed in the NIT sub-directory.

Now create another design using your text editor, just as we did the first one. Type **LIBRARY** and choose your new library from those listed. Select **Add design to library** and your new design will appear in the list. Select it and it will then be added to your library. It's not really that difficult is it?

Finally this month, I am going to describe how DesignaKnit 5 Professional Version users (and there are quite a few who also have Knit 90) can convert a two colour DesignaKnit 5 design into straight text for use with Knit 90.

First create a design using the DesignaKnit 5 Colour editing section - please make this less than 80 stitches wide. Select **Yarn/Key** and change whatever code you have used for the contrast colour to #. Select **Yarn/Key** and change the Space bar (background)



colour to a full stop. Make a note how many stitches and rows are in the design and Save the file.

Escape to Main menu and select Shaping/Original/New Piece. Press F4 and fit the width to 10 cm (4 inches) then Shift+F4 and fit the height to 10 cm (4 inches). F10 to exit and save the piece as SQUARE. Select Tension and enter the stitch/row tension per 10 cm to exactly the number of stitches and rows in the pattern. Select File/Save and name the file SINGER. By changing the tension to the number of stitches and rows in a design, this same file can be used for each design to be converted.

Select INTEGRATE and superimpose the square shape with the stitch pattern. It should enclose a single repeat of the pattern.

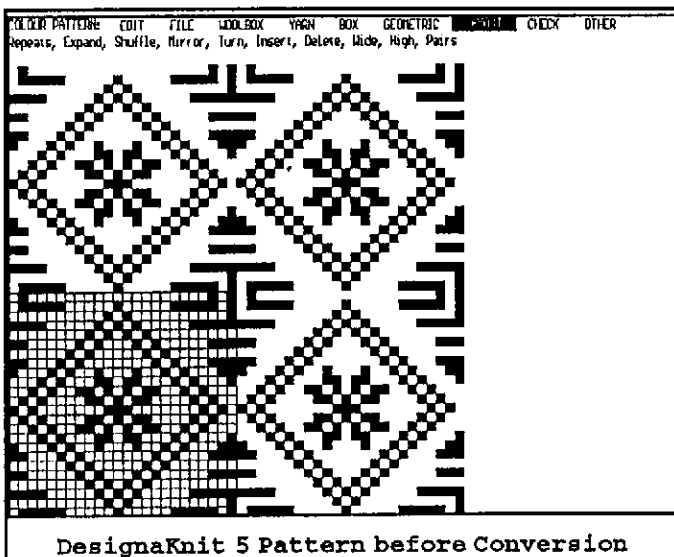
In the ADJUST menu, select PRINTER and change the LPT no (second option down) to 0. Escape and select MACHINE/SET OPTIONS and type N next to "Use larger squares for foreground colour" and "Print row num-

bers at left". Save changes and Escape back to the MAIN menu.

Select **Print/Integrated/Machine** and choose printout 1. The printout should contain no headers and should not be inverted.

A message will appear on the screen telling you that DesignaKnit is printing to a file called DK5.PRN. Exit DesignaKnit and use your text editor to open the file. It will be necessary to remove all row and column numbers and any odd characters which may appear, leaving just the full stop and hash symbols of the stitch pattern. Look out for arrow and numbers at the beginning and end of the design - these must be removed. Finally, save the file into the KNIT90\NIT directory (make sure that you remember to add the .NIT extension) and you are ready to add it to your library.

This may sound rather complicated, but when you have done it a couple of times it is really quite easy and it's much quicker to convert a large design this way rather than



entering it stitch by stitch via the text editor.

That's all we have room for this time, so I will tell you about the new Windows version next month. This version is great news for knitters who prefer designing graphically, since images can be captured from a Windows Paint program and converted to Knit 90 text format.

Knit 90 connects an IBM compatible computer to Singer Light Scanning machines

(2310, 2331) and is available from **AES Group**, 9 Old Hall Street, Macclesfield, Cheshire SK10 2DT. Telephone 011625 615792 for full details.

```

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PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage and a ribber.

MATERIALS

Nina Miklin Roma. (Yarn Guide No.8.)
1 x 350 [350, 350, 400] g cone already wound double in Taupe (MY).

GARMENT WEIGHT

Finished garment in third size weighs 305 g.

The fibre content of this yarn is 100% Lambswool. For further information about this yarn, please write to the following address:- Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Small [Medium, Large, Extra Large]
To fit chest 92 [97, 102, 107] cm, 36 [38, 40, 42] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 59 rows to 10 cm, 4 in measured over garter stitch pattern (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

b) On Brother electronic machines, place pattern over centre 0.

c) All row counter readings given refer to row counter on machine, not on garter carriage.

d) All ribbing was knitted with the slide lever on 11.

NOTES ON "KNIT TO FINISH, BOOK 2".

1) If attaching the neckband on the machine, mark the stitches at the V-point of the neckline as described in Book 2, page 11 and knit the neckline without the centre stitch. See also page 5 and work the "4 to 3 and back decrease" along the V-neckline shaping.

2) Work the back neck as described in Book 1, pages 11 and 12.

3) To join a shaped band at the centre front see Sample Band 05, pages 16 and 17.

4) To attach the band by hand, see PART SIX, pages 26 to 31.

FRONT

Arrange over 176 [184, 192, 200] Ns at centre of machine for 2x1 rib and knit selvedge and welt following instructions on diagram. Transfer sts to main bed. Set RC at 000. Continue working from diagram in pattern until RC shows 162 [174, 186, 198]. Set RC at 000 and shape armhole as on diagram. Transfer sts to main bed. Set RC at 000. Continue working from diagram in pattern until RC shows 162 [174, 186, 198]. Set RC at 000 and shape armholes as on diagram. When RC shows 48 [48, 54, 54] shape V-neck. Dec 1 st every 4th row

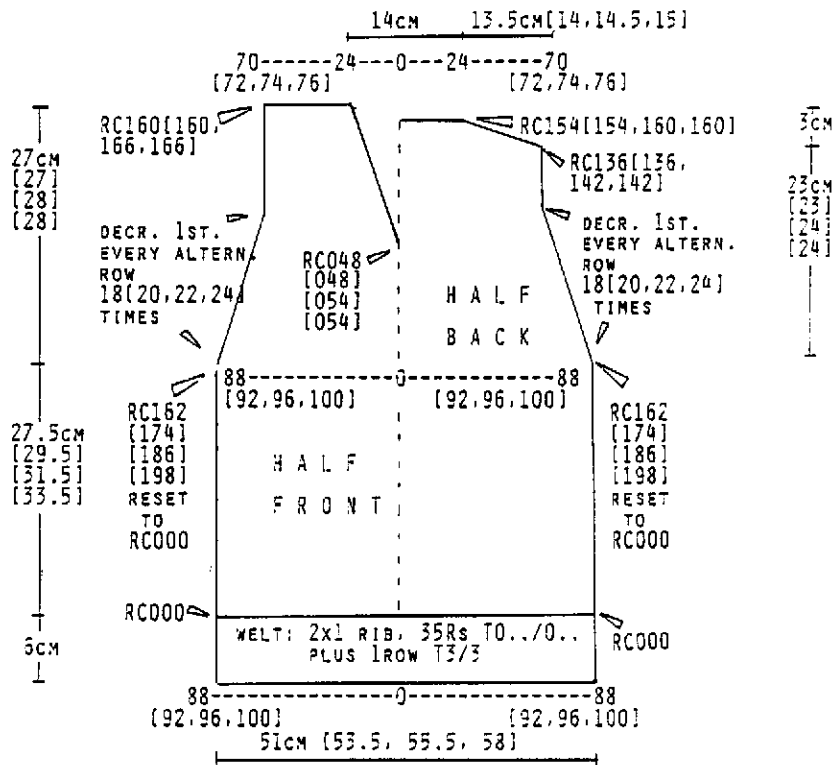
24 times. When RC shows 160 [160, 166, 166] cast off the shoulder sts. With carriage at right, shape left side of neck to correspond with right side.

BACK

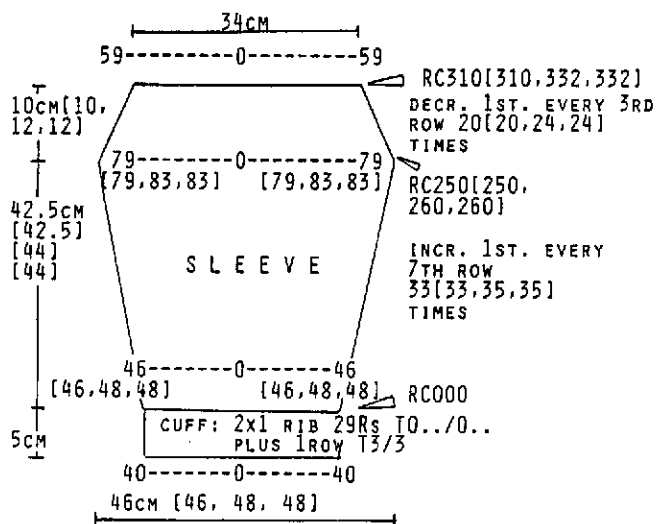
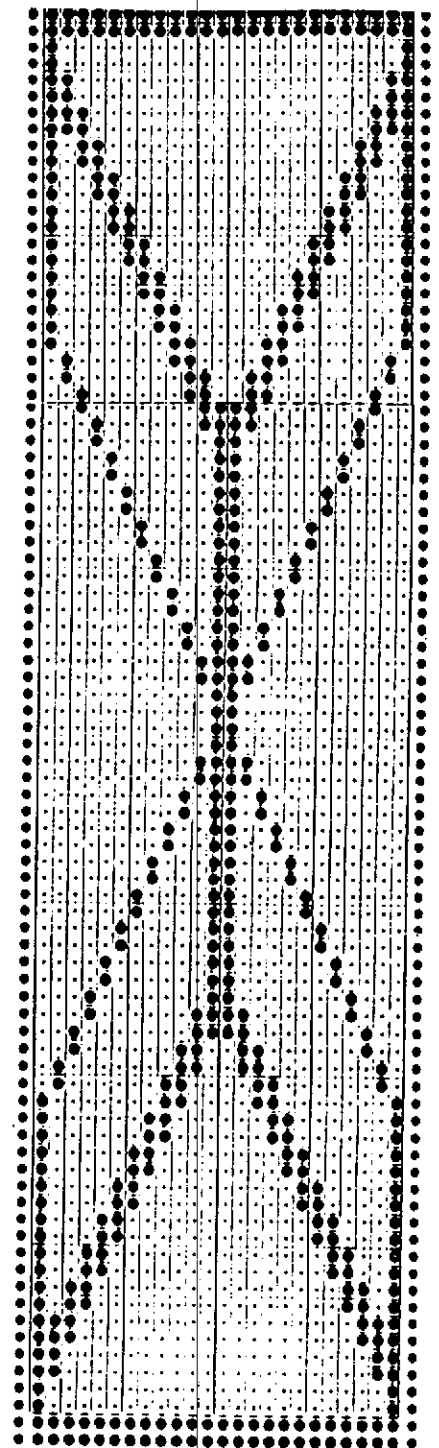
Arrange over 176 [184, 192, 200] Ns at centre of machine for 2x1 rib and knit selvedge and welt following instructions on diagram. Transfer sts to main bed. Set RC at 000. Continue working from diagram in pattern until RC shows 162 [174, 186, 198]. Set RC at 000, shape armholes as on diagram. Then continue straight until RC shows 136 [136, 142, 142].



*Designed by
Nina Miklin*



PUNCHCARD CHART



SHAPE SHOULDERS

Cast off 6 [8, 10, 12] sts at beg of next 2 rows. Cast off 5 sts at beg of next 16 rows. RC shows 154 [154, 160, 160]. Using WY, K a few rows and release from machine.

SLEEVES

Arrange over 80 Ns at centre of machine for 2x1 rib and knit selvedge and cuff following instructions on diagram. Transfer sts to main bed. Using WY, K a few rows and release from machine.

Push 92 [92, 96, 96] Ns at centre of machine to WP. Replace sts on to Ns, inc evenly. Unravel WY. Set RC at 000. Continue working from diagram in pattern until RC shows 310 [310, 332, 332] and then cast off.

THE SHAPED NECKBAND

It is knitted in one part and joined at the centre front before attaching it to the neckline by hand.

Push 197 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Using MT-., K 5 rows. Using MT-., K 5 rows. Using MT-1., K 3 rows. Using MT-1., K 3 rows. Using MT-1., K 3 rows. Using

MT-., K 5 rows. Using MT-., K 5 rows. Using MT, K 1 row. RC shows 31 and at the same time dec 1 st at each end of work when RC shows 002, 004, 006, 008, 010, 012 and 015 and inc 1 st at each end of work when RC shows 018, 021, 023, 025, 027, 029 and 030.

Make a hem by placing the loops of the first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. Using MT+5, K 1 row and then cast off sts with a latch tool.

PRESSING

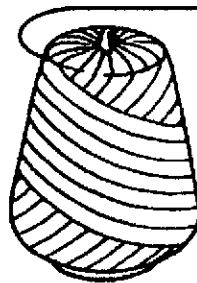
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Attach neckband. Join centre front seam. Set in sleeves. Join side and sleeve seams.

CARE INSTRUCTIONS

Lukewarm handwash.

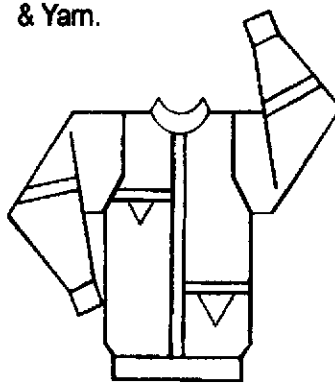


KNITTING WITH OILED YARNS

Patterns for 2/15s oiled lambswool knitted on standard gauge machines

CLUB TALKS

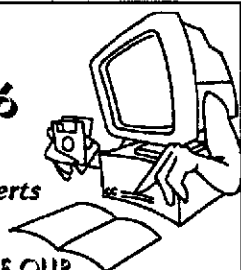
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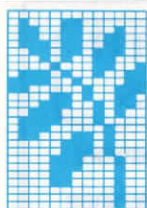
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CLUB LINE

We bring you news from clubs and classes held up and down the country. If you would like us to mention your course, class or club, please send details to us at Clubline, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

WETHERBY

The new Secretary of Wetherby MKC is Christine Guy who has found, from the records, that the club is ten years old in 1996, so a birthday party is planned.

Meetings were first held at home, but as the club grew, it moved to various venues and now meets on the third Wednesday of the month (except in August and December) at Northgate House, Northgate, Wetherby. At each meeting there is a demonstration or a speaker on subjects covering machine knitting and related crafts. The members would welcome newcomers to swell the ranks, whatever their knitting standard or make of machine, so if this is your locality, write for more details to:-

Wetherby MKC
13 Millfield Lane
Hull Road
York YO1 3AN

cancelled due to the ill-health of its organiser, Mr Jack Buchanan.

Rather than disappoint everyone, the C.O.G. is organising a Knitting Club Bonanza for one day on Saturday, 23rd March. Marian tells us there will be ribber demonstrations from John Blakeman, neat neck finishes from Jackie Smith of Jaquandra and Christine Crosby will demonstrate how to cut and sew neckbands.

So far, exhibitors lined up for the event include Uppingham Yarns, Riverside Spinning Co., Woolley Soft Ware, In-Ex steam kits, Hague Linkers and Flemmings with the new Brother model and the garter carriage. There are also to be buttons, accessories and patterns available plus a Club Corner stand where knitters can join the Club Organisation Group.

The C.O.G. will welcome all machine knitters to their Bonanza at Dunston Community Centre, Dunston, Gateshead. Tickets are only £1.00 (the demonstrations are free) and are available from Marian Wheaton. You can telephone her on:- 0191 273 9548.

WORKSOP

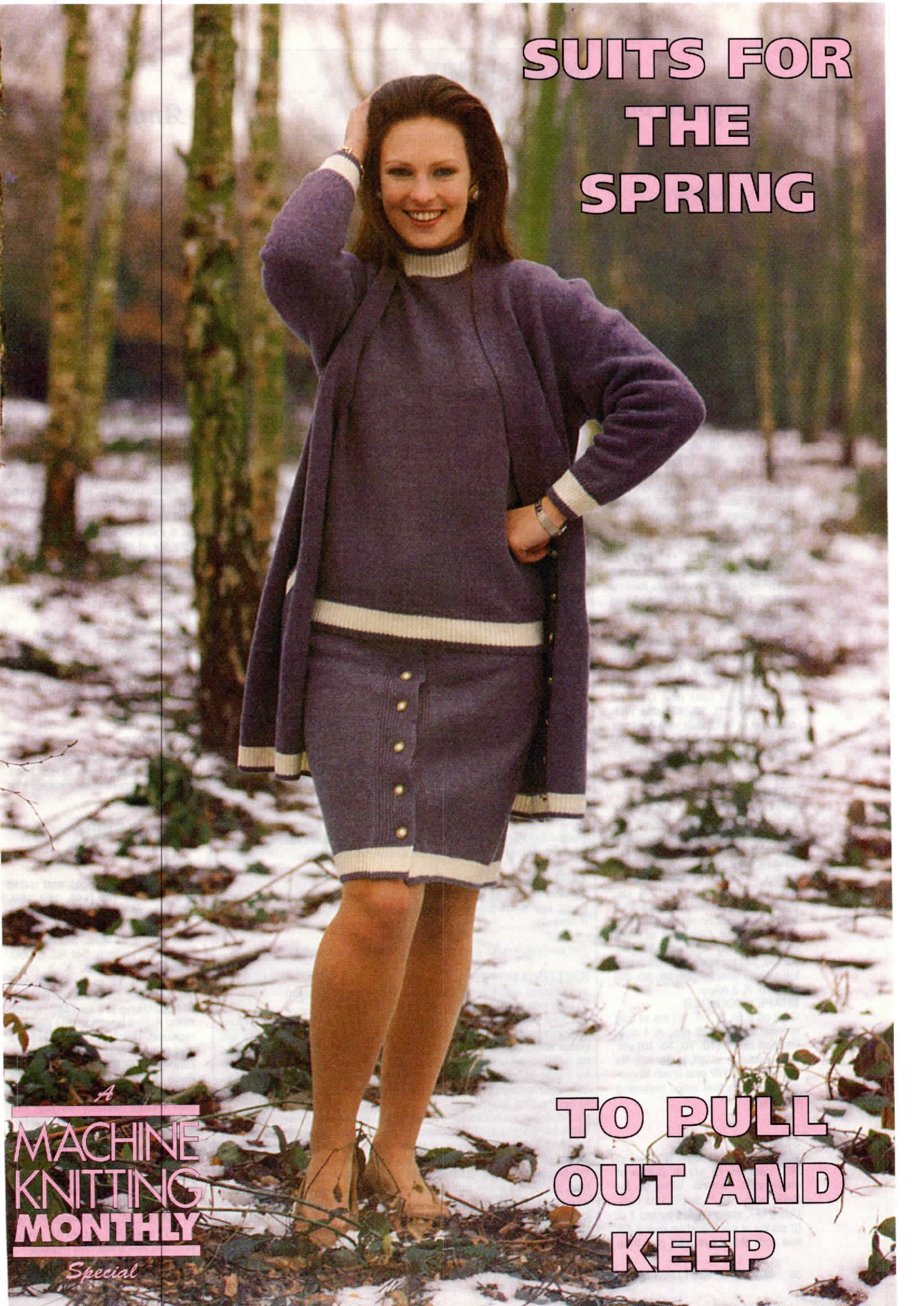
The meetings of Worksop MKC are held on alternate Tuesday evenings. The time is 7.00 to 9.00 pm and the place is United Reform Church Rooms, Queens Street, Worksop. For other information please contact either Tess Brown on 01623 743018, or Pat Parker on 01909 732231.

FIGURE FLATTERY

On Sunday, 25th February, Kamalini Trentham will be talking at Dawn's KMC, Southwick, Sussex, on "Designs to Flatter your Figure". The meeting begins at 2.00 pm and the venue has on-site parking and access for the disabled. All knitters are welcome and there is no membership fee. Ring Dawn Latter on:- 01273 464821 for further details.

KNIT SEW '96

Marian Wheaton is organiser of C.O.G. (Club Organisation Group) and has asked us to let knitters in the North East know that their "local" show, Knit Sew '96 Exhibition, will not now be at the Gateshead International Stadium in March. The show has been

A woman with long brown hair is smiling and posing in a snowy forest. She is wearing a purple knit ensemble consisting of a long cardigan, a turtleneck sweater, and a knee-length skirt. The cardigan, sweater, and skirt all feature white ribbed trim at the cuffs, hem, and waist. The skirt has a row of gold buttons down the front. She is also wearing a watch on her left wrist and a bracelet on her right. The background shows snow-covered ground and bare trees.

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JUMPER

BACK

With carriage at right and using MC, cast on 150 [158, 166, 174, 182] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 5 rows. Using C, K 19 rows. Using MC, K 6 rows. RC shows 30. Transfer sts for st st *. Set RC at 000. Using MT, K 130 rows.

SHAPE ARMHOLE

Set RC at 000. Cast off 5 [6, 7, 7] sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every row until 112 [116, 120, 124, 130] sts rem, then on every foll alt row until 104 [106, 108, 112, 116] sts rem **. K 66 [63, 60, 58, 55] rows. RC shows 90.

SHAPE NECK

Using a length of MC, cast off centre 18 [18, 18, 18, 20] sts. Push 43 [44, 45, 47, 48] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next row.

SHAPE SHOULDER

Cast off 9 [9, 9, 10, 10] sts at beg of next row, 5 [5, 6, 6, 6] sts at beg of next row, 9 [9, 9, 10, 10] sts at beg of next row and 5 [5, 5, 5, 6] sts at beg of next row. Cast off rem 9 [10, 10, 10, 10] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to **. K 42 [39, 36, 34, 31] rows. RC shows 66. 26 rows less have been worked to shoulder than on Back.

SHAPE NECK

Using a length of MC, cast off centre 18 [18, 18, 18, 20] sts. Push 43 [44, 45, 47, 48] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 33 [34, 33, 35, 34] sts rem, then on every foll alt row until 27 [28, 28, 30, 30] sts rem. K 3 rows.

SHAPE SHOULDER

Cast off 9 [9, 9, 10, 10] sts at beg of next and foll alt row, K 1 row. Cast off rem 9 [10, 10, 10, 10] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 72 sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end on every 4th row until there are 106 sts, then

HEATHER MIX

5

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Uppingham Yarns 2/15's Oiled Lambewool, using two ends together. (Yarn Guide No.11.)

JUMPER

1 [2, 2, 2, 2] x 400 g cones in Dark (MC).

35 g in Light (C).

SKIRT

1 x 400 g cone in Dark (MC).

35 g in Light (C).

8 buttons.

CARDIGAN

2 x 400 g cones in Dark (MC).

25 g in Light (C).

GARMENT WEIGHT

Finished garment in first size weighs 370 g (Jumper), 255 g (Skirt) and 550 g (Cardigan).

The fibre content of this yarn is 100% Lambswool. For further information about this yarn, please write to the following address:— Uppingham Yarns (UK) Ltd, North Street East, Uppingham, Leicestershire LE15 9QL. Tel:— 01572-823747.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

JUMPER

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.

Actual size 105 [111, 117, 122, 128] cm, 41½ [44, 46, 48, 50½] in.

Length to shoulder 55 cm, 21½ in.

Sleeve seam 34 cm, 13½ in.

SKIRT

To fit hips 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.

Length 51 cm, 20 in (adjustable).

CARDIGAN

To fit bust 87–92 [97–102, 107–112] cm, 34–36 [38–40, 42–44] in.

Actual size 112 [118, 124] cm, 44 [46½, 49] in.

Length to shoulder 72 cm, 28½ in.

Sleeve seam 34 cm, 13½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch using two ends together throughout (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Use two ends of yarn together throughout.
- Oiled yarns are knitted at a looser tension than acrylics or industrial scoured yarns. You must allow room for fibre bulking that will occur when the oil is scoured. If you do not leave this room, the fabric will thicken on washing, feel hard and lose its drape. It will also be prone to felting with any further washing. Do not be tempted to take your tension down below tension 9 when knitting with two ends of 2/15's oiled lambswool.
- Scouring instructions:— Keep wash water and rinse water the same temperature, cool to tepid. Use one tablespoon of washing-up liquid and one tablespoon of table salt to the average size sink of water. Immerse fabric and gently squeeze water through fibres. If the bubbles go flat, discard water and repeat the process. Rinse well, gently squeeze out excess water. Roll up in a dry towel and squeeze, smooth out, dry flat away from direct heat (or put in pillowcase and give a short spin). Give a light press with a medium hot steam iron and a dry cloth.

Anne Warwick

on every foll 5th row until there are 130 sts. K 1 row. RC shows 129.

SHAPE TOP

Cast off 5 [6, 7, 7, 7] sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every row until 88 [86, 84, 84, 84] sts rem, then on every foll 3rd row until 52 [50, 48, 48, 48] sts rem, then on every row until 20 [18, 20, 20, 20] sts rem. Cast off around the gate pegs.

NECKBAND

With carriage at right and using MC, cast on 117 [117, 121, 121, 129] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 5 rows. Using C, K 5 rows. Using MT-5/MT-5, K 10 rows. Using MT-4/MT-4, K 4 rows. Using MC, K 6 rows. RC shows 30. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MAKING UP

Join shoulder, side, sleeve and neckband seams. Set in sleeves. Pin neckband in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

FINISHING

Wash as for oiled yarns. Dry flat naturally away from direct heat. Give light press with a steam iron and dry cloth.

SKIRT

BACK

With carriage at right and using MC, cast on 140 [144, 150, 156, 162] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 3 rows. Using C, K 17 rows. RC shows 20. Transfer sts for st st. Set RC at 000. Using MT and MC, K 169 rows. Adjust length at this stage, if required. Using WY, K a few rows and release from machine *.

RIGHT SIDE BACK

Push 46 [48, 50, 52, 54] Ns to WP. With carriage at left and P side facing, replace 46 [48, 50, 52, 54] sts at left on to Ns. Set RC at 000. Using MT and MC, shape sides by dec 1 st (2 sts in) at each end on next and every foll 7th [6th, 6th, 6th, 7th] row until 38 [38, 40, 42, 46] sts rem, then on every foll 8th [7th, 7th, 7th, 8th] row until 34 [34, 36, 38, 42] sts rem. K 7 [6, 6, 6, 7] rows. RC shows 45. Using WY, K a few rows and release.

LEFT SIDE BACK

Work as Right Side Back reading right for left.

CENTRE BACK

Push 48 [48, 50, 52, 54] Ns to WP. With carriage at right and P side facing, replace centre 48 [48, 50, 52, 54] sts on to Ns. Set RC at 000. Using MT and MC, shape sides by dec 1 st (2 sts in) at each end on next and every foll 6th [7th, 7th, 7th, 7th] row until 38 [40, 42, 44, 46] sts rem, then on every foll 7th [8th, 8th, 8th, 8th] row until 34 [36, 38, 40, 42] sts rem. K 6 [7, 7, 7, 7] rows. RC shows 45. Using WY, K a few rows and release from machine.

LEFT FRONT

With carriage at right and using MC, cast on 61 [63, 66, 68, 72] sts in 1x1 rib. Work as for Back from * to *.

** SIDE FRONT

Push 30 [31, 33, 34, 36] Ns to WP. With carriage at left and P side facing, replace 30 [31, 33, 34, 36] sts at left on to Ns. Set RC at 000. Using MT and MC, shape sides by dec 1 st (2 sts in) at each end on next and every foll 7th row until 22 [23, 25, 26, 28] sts rem, then on every foll 8th row until 18 [19, 21, 22, 24] sts rem. K 7 rows. RC shows 45. Using WY, K a few rows and then release from machine.

CENTRE FRONT

Push 31 [32, 33, 35, 36] Ns to WP. With carriage at left and P side facing, replace 31 [32, 33, 35, 36] sts at right on to Ns. Set RC at 000.

Using MT and MC, shape sides by dec 1 st (2 sts in) at left edge on next and every foll 3rd [3rd, 3rd, 3rd, 4th] row until 27 [28, 29, 31, 30] sts rem, then on every foll 4th [4th, 4th, 4th, 5th] row until 19 [20, 21, 23, 26] sts rem. K 3 [3, 3, 3, 4] rows. RC shows 45. Using WY, K a few rows and release from machine **.

RIGHT FRONT

With carriage at right and using MC, cast on 61 [63, 66, 68, 72] sts in 1x1 rib. Work as for Back from * to *, then work as for Left Front from ** to **, reversing shaping by reading left for right and right for left.

BUTTONHOLE BAND

With carriage at right and using MC, cast on 27 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 3 rows. Using C, K 17 rows. Using MC, K 10 rows. RC shows 30.

* Make a buttonhole over centre 3 Ns, K 30 rows; rep from * 5 times more. Make another buttonhole over same Ns as before. K 24 rows. RC shows 234. Transfer sts for st st. Using WY, K a few rows and then release from machine.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes.

MAKING UP

Join darts and side seams. Sew on front bands.

RIGHT FRONT WAISTBAND

Push 49 [51, 54, 57, 62] Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-2 and MC, K 8 rows. Counting from left edge, make a buttonhole over 8th and 9th Ns. K 8 rows. Using MT+1, K 1 row. Using MT-2, K 8 rows. Make another buttonhole over same Ns as before. K 7 rows.

Make a hem by placing loops of first row worked in MC on to corresponding Ns. Push Ns to HP. Using MT+1, K 1 row *. With P side of Right Front facing and counting from right edge, replace sts on to Ns as follows:-

Front - 1 st on to each of first 17 [18, 20, 21, 23] Ns, 2 sts tog on to next N (dart) and 1 st on to each of next 18 [19, 20, 22, 25] Ns. Band - 1 st on to same N as edge st on front and 2 sts tog on to each of last 13 Ns. Unravel WY. Push Ns to HP. K 1 row. Cast off around the gate pegs.

LEFT FRONT WAISTBAND

Work as for Right Front Waistband, omitting buttonhole and reading left for right and right for left.

BACK WAISTBAND

Push 100 [102, 108, 114, 124] Ns to WP. Work as for Right Front Waistband from * to *, omitting buttonhole. With P side of Back facing, replace sts on to Ns as follows:-

1 st on to each of first 33 [33, 35, 37, 41] Ns, 2 sts tog on to next N (dart), 1 st on to each of next 32 [34, 36, 38, 40] Ns, 2 sts tog, on to next N (dart) and 1 st on to each of last 33 [33, 35, 37, 41] Ns. Unravel WY. Push Ns to HP. K 1 row. Cast off around the gate pegs.

TO COMPLETE

Join waistband seams. Finish buttonholes and sew on buttons to correspond.

FINISHING

See Jumper.

CARDIGAN

BACK

With carriage at right and using MC, cast on 160 [168, 176] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting.

Set RC at 000. Using MT-6/MT-6, K 3 rows. Using C, K 17 rows. RC shows 20. Transfer sts for st st *. Set RC at 000. Using MT and MC, K 214 rows.

SHAPE ARMHOLES

Set RC at 000. Cast off 6 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every row until 116 [122, 128] sts rem, then on every foll alt row until 108 [112, 116] sts rem. K 70 [67, 64] rows. RC shows 96.

SHAPE SHOULDERS

Cast off 10 sts at beg of next 6 rows. Cast off rem 48 [52, 56] sts around the gate pegs.

LEFT FRONT

With carriage at right and using MC, cast on 40 sts at left and 40 [44, 48] sts at right of centre 0 in 1x1 rib. 80 [84, 88] sts. Work as for Back from * to *. ** Set RC at 000. Using MT and MC, K 84 rows (83 only for Right Front).

POCKET OPENING (OVER CENTRE 30 Ns)

Set carriage to hold. Set RC at 000. Push 26 Ns at left to HP, K 1 row. Push 1 N at left to HP on next 28 rows. Push 26 [30, 34] Ns at right to HP. Break yarn. Take carriage to right.

Push the centre 30 pocket Ns from HP to UWP, K 1 row. Using WY, K a few rows ending with carriage at right. Set RC at 000. (When carriage is at left, always take yarn round first inside N in HP to prevent a hole forming.) Push 29 pocket Ns at left to HP. Using MC, K 1 row. Push 1 inside pocket N from HP to UWP on next 29 rows. RC shows 30.

POCKET BAG

K 30 rows. Using MT+1, K 1 row. Using MT, K 29 rows. Push 25 Ns at left from HP to UWP, K 29 rows. Push 25 [29, 33] Ns at right from HP to UWP, K 1 row. Set RC at 114 and K 50 rows. RC shows 164.

SHAPE FRONT EDGE

Dec 1 st (2 sts in) at right edge on every 6th row until 74 [78, 82] sts rem, then on every foll 6th [6th, 5th] row until 72 [76, 79] sts rem. K 3 [3, 0] rows. RC shows 215.

SHAPE ARMHOLE

Set RC at 000. Cont to dec at front edge on every 6th [6th, 5th] row from previous dec and at the same time cast off 6 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every row until 47 [50, 51] sts rem, then on every foll alt row until 42 [43, 43] sts rem. Cont to dec at front edge only on every 6th [6th, 5th] row from previous dec until 32 [40, 40] sts rem, then on every foll 7th [5th, 5th] row until 30 sts rem. K 1 row. RC shows 96.

SHAPE SHOULDER

Cast off 10 sts at beg of next and foll alt row, K 1 row. Cast off rem 10 sts **.

RIGHT FRONT

With carriage at right and using MC, cast on 40 [44, 48] sts at left

and 40 sts at right in 1x1 rib. 80 [84, 88] sts. Work as for Back from * to *, then work as for Left Front from ** to **, reversing shaping by noting any alteration in the number of rows worked and reading left for right and right for left.

POCKET TOPS

With carriage at right and using MC, cast on 30 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 3 rows. Using C, K 11 rows. Using MC, K 1 row. RC shows 15. Transfer sts for st st. Using MT, K 1 row.

Cut through centre of waste yarn on pocket opening. With purl side of pocket front facing, replace stitches on to same needles. Push needles to UWP. K 1 row. Cast off around the gate pegs. Slip stitch open sts of pocket bag to inside of pocket top at the cast off edge. Join sides of pocket bags.

SLEEVES

With carriage at right and using MC, cast on 76 sts at centre of machine in 1x1 rib. Work as for Back of Jumper from * to *. Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end on every 4th row until there are 90 sts, then on every foll 5th row until there are 130 sts. K 1 row. RC shows 129.

SHAPE TOP

Cast off 6 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every row until 86 sts rem, then on every foll 3rd row until 50 sts rem, then on every row until 22 sts rem. Cast off around the gate pegs.

FRONT BORDER

With carriage at right and using MC, cast on 27 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 3 rows. Using C, K 7 rows. Make a buttonhole over centre 3 Ns. K 10 rows. Using MC, K 16 rows.

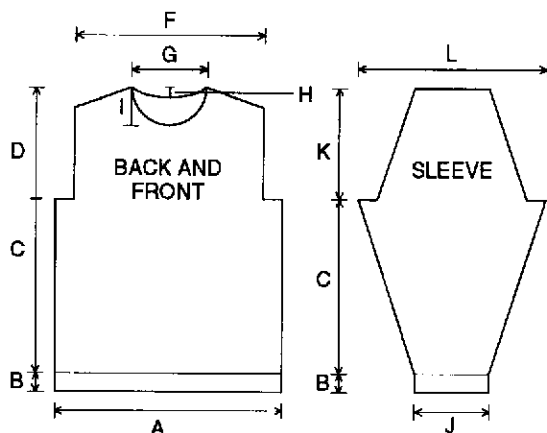
* Make a buttonhole over same Ns as before, K 26 rows; rep from * 5 times more. Make another buttonhole over same Ns as before. RC shows 192. K 508 [512, 516] rows. RC shows 700 [704, 708]. Using C, K 17 rows. Using MC, K 3 rows. Cast off in front of gate pegs.

MAKING UP

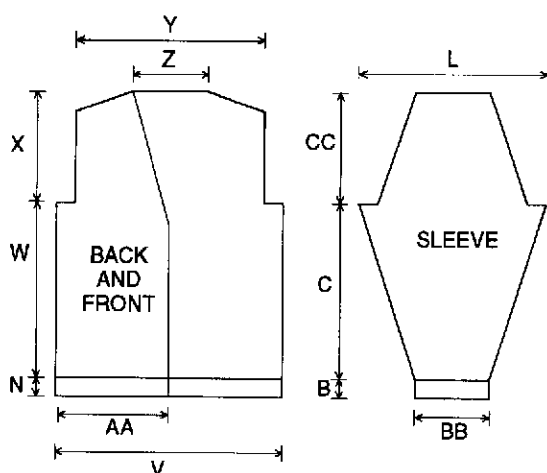
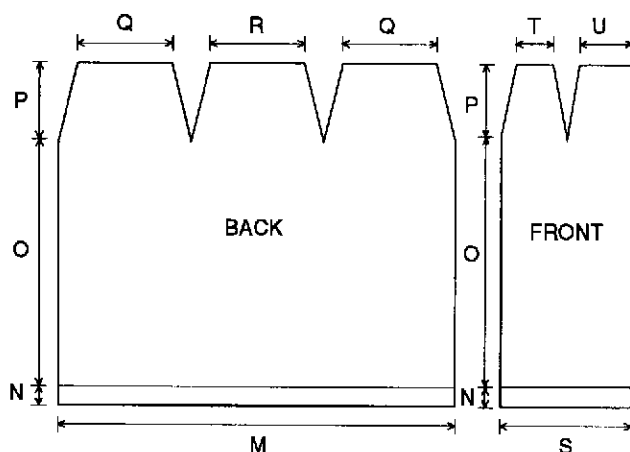
Join shoulder, side and sleeve seams. Set in sleeves. Sew on front border. Finish buttonholes and sew on buttons to correspond.

FINISHING

See Jumper.



A = 53.5 [56, 59, 62, 65] cm	L = 46 cm
B = 5.5 cm	M = 50 [51, 53.5, 55.5, 57.5] cm
C = 28.5 cm	N = 3.5 cm
D = 20.5 cm	O = 37.5 cm
E = 1 cm	P = 10 cm
F = 37 [37.5, 38.5, 40, 41] cm	Q = 12 [12, 12.5, 13.5, 15] cm
G = 17.5 [17.5, 18.5, 18.5, 20] cm	R = 12 [12.5, 13.5, 14, 15] cm
H = 1.5 cm	S = 21.5, 22.5, 23.5, 24.5, 25.5] cm
I = 6.5 cm	T = 6 [6.5, 7.5, 7.5, 8.5] cm
J = 25.5 cm	U = 6.5 [7, 7.5, 8, 9] cm
K = 19.5 [19.5, 19, 19, 19] cm	



V = 57 [60, 62.5] cm	Z = 17 [18.5, 20] cm
W = 47.5 cm	AA = 28.5 [30, 31] cm
X = 21 cm	BB = 27 cm
Y = 38.5 [40, 41] cm	CC = 19 cm

FUCHSIA TRIM

6

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Forsell Super Software 4-ply. (Yarn Guide No. 11.)

2 x 400 g cones in Grey (MC).

100 g in Fuchsia (C).

6 large and 3 small Newey buttons (to buttonhole stitch over).

Elastic to fit waist.

GARMENT WEIGHT

Finished garment in third size weighs 280 g (waistcoat), 335 g (skirt).

The fibre content of this yarn is 60% Wool, 40% Nylon. For further information about this yarn, please write to the following address: T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE18 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 6.

MEASUREMENTS

WAISTCOAT

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.

Actual size 99 [104, 109, 114] cm, 39 [41, 43, 45] in.

Length to shoulder 62.5 cm, 25 in.

SKIRT

To fit hips 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.

Knitted length to waistband 59 [61, 63, 65, 67, 70] cm; 23½ [24, 25, 25½, 26½, 27½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch after washing, drying and pressing (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Cut 28 lengths of C approximately 35.5 cm, 14 in long for slits.

c) The skirt has a choice of six lengths. We suggest that you mark the stitches for the size you require and knit the appropriate number of panels for your hip measurement—we give eight sizes.

WAISTCOAT

MAIN PART

Push 74 Ns at left and 94 Ns at right of centre to WP. 168 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row.

SHAPE FRONT EDGE

Push 89 Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP, K 1 row. * Push 5 inside Ns from HP to UWP, K 1 row. Push 1 N at carriage side to HP, K 1 row. Rep from * 17 more times. Push rem 18 Ns from HP to UWP. K 9 [11, 13, 15] rows.

SLITS

Counting from right edge, leave 10 Ns in WP. ** Using a length of C, cast off next 10 sts from right to

left, place loop on next N, then cast on over 10 empty Ns from left to right. Leave next 10 Ns **. Rep from ** to ** until 7 slits have been made. Using MC, K 10 rows. Counting from right edge, leave 20 Ns in WP. Rep from * to * until 7 slits have been made. Using MC, K 10 [12, 14, 16] rows. RC shows 68 [72, 76, 80].

SHAPE ARMHOLE

*** Cast off 68 sts at beg of next row. Dec 1 st at armhole edge on

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Anne Kent

next 16 rows. K 16 [18, 20, 22] rows. Inc 1 st at armhole edge on next 16 rows. K 1 row. Cast on 68 sts at beg of next row ***. K 29 [33, 37, 41] rows. RC shows 148 [158, 168, 178].

SHAPE BACK NECK

Cast off 4 sts at beg of next row. K 83 rows. Cast on 4 sts at beg of next row. K 29 [33, 37, 41] rows. RC 262 [276, 290, 304].

SHAPE ARMHOLE

Rep from *** to ***. K 9 [11, 13, 15] rows.

SLITS

Counting from right edge, leave 20 Ns in WP. Rep from ** to ** until 7 slits have been made. Using MC, K 10 rows. Counting from right edge, leave 10 Ns in WP. Rep from * to * until 7 slits have been made. Using MC, K 9 [11, 13, 15] rows.

SHAPE FRONT EDGE

Push 17 Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP, K 1 row. * Push 3 Ns at opposite end to carriage to HP, K 1 row. Rep from * 17 times more. Push Ns from HP to UWP, K 1 row. RC shows 380 [400, 420, 440]. Using WY, K a few rows and release from machine.

LOWER BANDS (KNIT 2)

Push 112 [126, 140, 154] Ns to WP. Using MT and WY. Cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Using C, K 2 rows. Using MC, K 16 rows. Using MT+1, K 1 row. Using MT, K 20 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up sts from centre back to front edge and place on to Ns. Push Ns to UWP. K 1 row. Cast off loosely.

ARMHOLE BANDS

Push 170 [172, 174, 176] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Using C, K 1 row. Using MT-1, K 1 row. Using MC, K 2 rows. Using MT-2, K 2 rows. Using MT-3, K 3 rows. Using MT-4, K 3 rows. Using MT, K 1 row. Using MT-4, K 3 rows. Using MT-3, K 3 rows. Using MT-2, K 2 rows. Using MT-1, K 3 rows. Using MT, K 3 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up sts around armhole edge and place on to Ns. K 1 row. Cast off.

FRONT NECKBANDS

Join shoulder and armhole band seams. Push 113 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Using C, K 2 rows. Using MC, K 1 row. Using MT-1, K 4 rows. Using MT-2, K 5 rows. Using MT, K 1 row. Using MT-2,

K 5 rows. Using MT-1, K 4 rows. Using MT, K 5 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up 30 sts from centre back neck to shoulder and 90 sts from shoulder to beg of front shaping and place on to Ns. Dec 7 sts on front edge. Push Ns to UWP. K 1 row. Cast off.

BUTTONHOLE BAND

Push 88 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Using C, K 2 rows. Using MT-1 and MC, K 3 rows. Counting from right edge, make buttonholes over 2nd, 3rd, 4th, 5th and every foll 13th, 14th, 15th and 16th Ns. K 7 rows. Using MT+1, K 1 row. Using MT-1, K 7 rows. Make buttonholes over same Ns as before. K 3 rows. Using MT, K 4 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up 78 sts along front edge and 12 sts along lower band and place on to Ns, dec 3 sts along front edge and leaving 1 N at left edge for making up. Push Ns to UWP. K 1 row. Cast off.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes.

CORD (OPTIONAL)

Using C, cast on 3 sts by hand. Set RC at 000. Using MT, cont in circular cord knitting until long enough to go around front and back neck edges from start of shaping. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join band seams. Finish buttonholes. Using C, work buttonhole stitch over large buttons and sew on. Sew cord along front and back neck edges as shown, if required.

SKIRT

MAIN PART

Push 164 [170, 176, 182, 188, 196] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 20 rows. * Push 21 Ns at opposite end to carriage to HP on next row. Push 1 N at carriage side to HP, K 1 row. Rep from * 5 [5, 6, 6, 6, 6] times more. Push 24 inside Ns from HP to UWP, K 1 row. Push 1 N at carriage side to HP, K 1 row. ** Push



23 inside Ns from HP to UWP, K 1 row. Push 1 N at carriage side to HP, K 1 row. Rep from ** 3 [3, 4, 4, 4] times more. Push rem 21 Ns from HP to UWP ***. K 22 rows. * Rep from * to * 10 [11, 12, 13, 14, 15, 16, 17] times more, then from * to *** once more. K 20 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

WAISTBAND (1 PIECE) 1ST, 2ND AND 3RD SIZES

Push 176 [186, 196] Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT-1 and MC, K 16 rows. Using MT+1, K 1 row. Using MT-1, K 16 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed *. With P side facing, pick up sts along waist edge and place on to Ns. Push Ns to UWP. Using MT, K 1 row. Cast off.

FRONT LOWER HEM

Push 196 Ns to WP. With P side facing, pick up 98 sts at each side of centre front and place on to Ns

(do not gather edge). * Push Ns to UWP. Using MT and C, K 10 rows. Using MT+1, K 1 row. Using MT, K 10 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. K 1 row. Cast off loosely *.

BACK SEAM

Push 164 [170, 176, 182, 188, 196] Ns to WP. With K side facing, replace sts from first row worked in MC on to Ns. With P side facing, replace sts from last row worked in MC on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

LOWER HEM

Pick up remainder of lower edge in sections as required and place on to Ns. Work as for Front Lower Hem from * to *.

WAISTBAND (2 PIECES) 4TH, 5TH, 6TH, 7TH AND 8TH SIZES

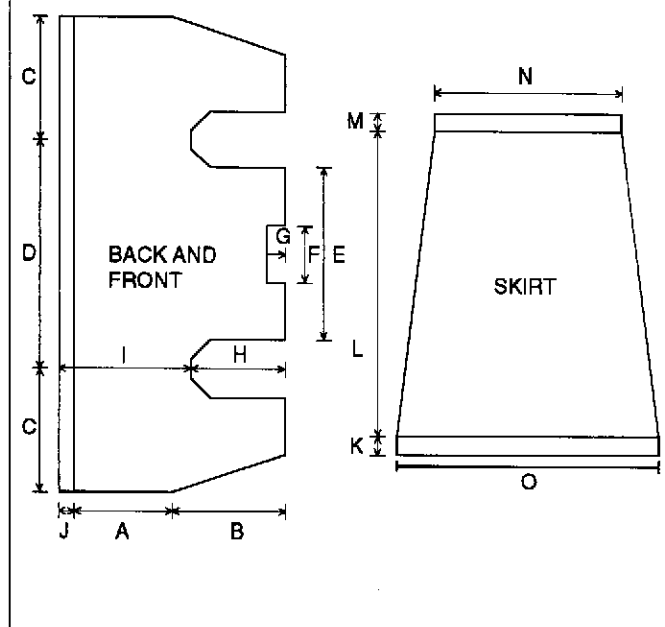
Push 107 [112, 117, 122, 127] Ns to WP. Work as for 1st, 2nd and 3rd sizes from * to *. With P side facing, pick up sts across half of waist edge and place on to Ns. Push Ns to UWP. Using MT, K 1 row. Cast off.

MAKING UP

Join hem seams. Insert elastic into waistband and join ends. Join waistband seams. Using C, work buttonhole stitch over small buttons and then sew on to back seam.

A = 26.5 cm
B = 31 cm
C = 23.5 [25, 26, 27.5] cm
D = 49.5 [52.5, 54.5, 57] cm
E = 36.5 [38.5, 41, 43] cm
F = 21.5 cm
G = 1.5 cm
H = 29 cm
I = 28.5 cm
J = 5 cm

K = 2.5 cm
L = 56.5 [58.5, 60.5, 62.5, 64.5, 67.5] cm
M = 3.5 cm
N = 72 [77.5, 83.5, 89, 94.5, 100.5, 106, 111.5] cm (circumference).
O = Lower edge width varies according to size and length.



CRANBERRY ROSE

7

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber and Passap or Pfaff Duomatic and E6000 machines.

MATERIALS

Bonnie's Wools French Crêpe. (Yarn Guide No.11.)
3 x 500 g cones in Wine (MY).
Pair shoulder pads.
Elastic to fit waist.

GARMENT WEIGHT

Finished jacket and skirt in second size weighs 745 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP. Tel: 0121-475-1691.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

JACKET

To fit bust 92-97 [102-107] cm, 36-38 [40-42] in.
Actual size 105 [112] cm, 41 1/2 [44 1/2] in.
Length to back neck 73 cm, 29 in.
Sleeve seam 44 cm, 17 1/2 in.

SKIRT

To fit hips 97 [102, 107, 112] cm, 38 [40, 42, 44] in.
Actual size 102 [108, 112, 118] cm, 40 1/2 [42 1/2, 44 1/2, 46 1/2] in.
Length to waist 64.5 cm, 25 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches on each bed and 75 rows to 10 cm, 4 in measured over full needle rib/double rib long stitch before steam pressing (tension dial setting approximately 2/3 or ss 3 1/2/4).
27 stitches on each bed and 75 rows to 10 cm, 4 in measured over full needle rib/double rib long stitch after steam pressing.

For perfect results, please check your tension carefully.

KNITTING NOTES

- Owners of Passap or Pfaff machines may find it easier to use weights on front border.
- You may put buttonholes in front border if you do not want an edge to edge jacket.
- Use three ends of yarn together throughout.

LONG STITCH PATTERN PASSAP OR PFAFF MACHINES

Set lock on N/CX and ss to 3 1/2/4.

BROTHER MACHINES

Set machine to N on main bed and press left part button in on ribber.

SILVER REED MACHINES

Set cam lever on 0 (^) on main bed and left set lever to 0 on ribber.

JACKET

BACK PASSAP OR PFAFF MACHINES

Handle down. Orange strippers.
Set up 144 [154] Ns on each bed at centre of machine in WP for full needle rib. * Set lock on N/N and ss to 2/2. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 3 rows *.

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Wools Ltd

STANDARD GAUGE MACHINES

With carriage at right and using MT-2/MT-3 and MY, cast on 144 [154] sts on each bed at centre of machine in full needle rib/double rib. * Using MT-1/MT-2, K 3 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting *.

ALL MACHINES

Set RC at 000. Using MT/MT, cont in long stitch. K 360 rows.

SHAPE RAGLAN ARMHOLES

Set RC at 000. Cast off 8 [10] sts on each bed at beg of next 2 rows. K 6 rows. Dec 1 st on each bed at each end on next and every foll 4th row until 36 [42] sts rem on each bed. K 1 row. RC shows 190. Cast off.

LEFT FRONT

PASSAP OR PFAFF MACHINES

Handle down. Orange strippers. Set up 72 [77] Ns on each bed in WP for full needle rib. Work as for Back from * to *.

STANDARD GAUGE MACHINES

With carriage at right and using MT-2/MT-3 and MY, cast on 72 [77] sts on each bed in full needle rib/double rib. Work as for Back from * to *.

ALL MACHINES

Set RC at 000. Using MT/MT, cont in long stitch. K 334 [340] rows. K 1 row extra for Right Front **.

*** SHAPE FRONT EDGE

Dec 1 st on each bed at left edge on next and every foll 12th [10th] row until 69 [75] sts rem on each bed. K 1 [9] rows.

SHAPE RAGLAN ARMHOLE

Set RC at 000. Cont to dec at front edge on every 12th [10th] row from previous dec and at the same time cast off 8 [10] sts on each bed at beg of next row. K 7 rows. Dec 1 st on each bed at raglan edge on next and every foll 4th row until 6 [5] sts rem on each bed. Cont to dec at raglan edge only on every 4th row from previous dec until 1 st remains on each bed. K 1 row. RC shows 190. Fasten off ***.

RIGHT FRONT

Work as for Left Front to ** noting alteration in number of rows worked, then from *** to *** reversing shaping by reading right for left.

SLEEVES

PASSAP OR PFAFF MACHINES

Handle down. Orange strippers. Set up 64 Ns on each bed at centre of machine in WP for full needle rib. Work as for Back from * to *.

STANDARD GAUGE MACHINES

With carriage at right and using MT-2/MT-3 and MY, cast on 64 sts on each bed at centre of machine in full needle rib/double rib. Work as for Back from * to *.

ALL MACHINES

Set RC at 000. Using MT/MT cont in long stitch. Shape sides by inc 1 st at each end on next and

every foll 9th row until there are 132 [136] sts on each bed. K 32 [14] rows. RC shows 330.

SHAPE RAGLAN TOP

Set RC at 000. Cast off 8 [10] sts on each bed at beg of next 2 rows. K 6 rows. Dec 1 st on each bed at each end on next and every foll 4th row until 24 sts rem on each bed. K 1 row. RC shows 190. Cast off.

POCKETS (KNIT 2)

PASSAP OR PFAFF MACHINES

Handle down. Orange strippers. Set up 40 Ns on each bed at centre of machine in WP for full needle rib. Work as for Back from * to *.

STANDARD GAUGE MACHINES

With carriage at right and using MT-2/MT-3 and MY, cast on 40 sts on each bed at centre of machine in full needle rib/double rib and then work as for Back from * to *.

ALL MACHINES

Set RC at 000. Using MT/MT, cont in long stitch. K 120 rows. Cast off.

FRONT BORDER

PASSAP OR PFAFF MACHINES

Handle down. Orange strippers. Set up 11 Ns on each bed in WP for full needle rib. Work as for Back from * to *. Set lock on N/N.

STANDARD GAUGE MACHINES

With carriage at right and using MT-2/MT-3 and MY, cast on 11 sts on each bed at centre of machine in full needle rib/double rib. Work as for Back from * to *. Use MT/MT-1.

ALL MACHINES

Set RC at 000. K until long enough to go along both front edges, across top of sleeves (after making dart) and across back of neck. Cast off.

PRESSING

Use binding wires and blocking pad available from Bonnie's Wools. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Using a New Home Memory Craft 8000 Sewing machine, embroider a motif on each pocket and on left front. If you do not have an embroidery machine, buy these motifs and sew them on. Sew pockets on centre of front 2.5 cm, 1 in above hemline. Join dart in sleeve as shown on measurement diagram. Join raglan, side and sleeve seams. Sew on front border. Sew in shoulder pads.

SKIRT

BACK AND FRONT ALIKE

PASSAP OR PFAFF MACHINES

Handle down. Orange strippers. Set up 140 [148, 154, 162] Ns on each bed at centre of machine in WP for full needle rib. Work as for back of Jacket from * to *.

STANDARD GAUGE MACHINES

With carriage at right and using MT-2/MT-3 and MY, cast on 140 [148, 154, 162] sts on each bed at centre of machine in full needle rib/double rib. Work as for Back of Jacket from * to *.

ALL MACHINES

Set RC at 000. Using MT/MT, cont in long stitch. K 390 rows. Set RC at 000. Shape sides by dec 1 st on each bed at each end on next and every foll 8th row until 116 [124, 130, 138] sts rem on each bed. K 7 rows. RC shows 96.

WAISTBAND

PASSAP OR PFAFF MACHINES

Transfer all sts to front bed. Change to black strippers. Set lock on GX/N and ss to 7, K 1 row. Set ss to 6, K 16 rows. Cast off loosely.

STANDARD GAUGE MACHINES

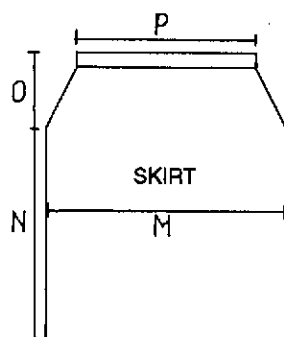
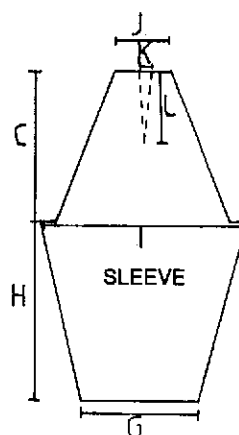
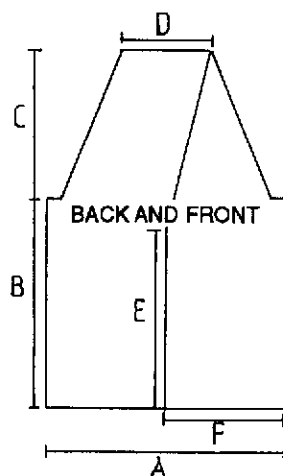
Transfers st for st st. Using MT+5, K 1 row. Using MT+4, K 14 rows. Cast off loosely.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side seams. Fold waistband in half to inside and catch down, leaving an opening for elastic. Insert elastic, join end securely then close opening.



A =	53 [57] cm
B =	48 cm
C =	25 cm
D =	13 [15.5] cm
E =	44.5 [45.5] cm
F =	26.5 [28.5] cm
G =	23.5 cm
H =	44 cm
I =	48.5 [50] cm
J =	8.5 cm
K =	2 cm
L =	13 cm
M =	51.5 [54.5, 57, 60] 52 cm
N =	52 cm
O =	12.5 cm
P =	42.5 [45.5, 48, 51] cm



U-25V

A = 50 (51) cm
 B = 48 (49) cm
 C = 58 (59) cm
 D = 78 (79) cm
 E = 44.5 (45.5) cm
 F = 60.5 (61.5) cm
 G = 53.5 cm
 H = 41 cm
 I = 41.5 (42) cm
 J = 19 cm
 K = 3 cm
 L = 19 cm
 M = 47.5 (48.5) cm
 N = 47.5 (48.5) cm
 O = 47.5 (48.5) cm
 P = 47.5 (48.5) cm
 Q = 47.5 (48.5) cm
 R = 47.5 (48.5) cm
 S = 47.5 (48.5) cm
 T = 47.5 (48.5) cm
 U = 47.5 (48.5) cm
 V = 47.5 (48.5) cm
 W = 47.5 (48.5) cm
 X = 47.5 (48.5) cm
 Y = 47.5 (48.5) cm
 Z = 47.5 (48.5) cm

The first of the new collection is a red cardigan and skirt set. The cardigan is made of a soft, textured knit and features a large, open V-neckline. It has long sleeves and a straight hem. The skirt is also made of the same material and has a straight, knee-length hem. Both pieces are decorated with embroidered pink roses. The cardigan has a rose on the left chest and a pocket with a rose on the right side. The skirt has a rose on the right side. The set is shown on a model with blonde hair, wearing a pearl earring and a ring. The background is a snowy field with pink blossoms.

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Bramwell Fine Four Ply. (Yarn Guide No. 11.)

A small amount in Blue (MC), Red (A), Green (B), Fawn (C) and White (D).

Oddment in Brown (E) and Black (F).

Polyester stuffing.

WEIGHT

Finished weight is 85 g.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Height 35.5 cm, 14 in.

TENSION

We used tension dial setting 7 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES

a) We used knit side of knitting as right side of work.

b) Count Ns in NWP as sts throughout.

BODY

Push 52 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Inc 1 st at each end of next and every foll 3rd row until there are 64 sts. K 14 rows. RC shows 32. Using D, K 5 rows. Dec 1 st at each end on next and every foll 3rd row until 52 sts rem. K 5 rows. Cast off.

HEAD

Push 24 Ns to WP. Using B, cast on by hand. K 7 rows. Inc 1 st at each end on next 8 rows, then on every foll alt row until there are 48 sts. Place marker at each end.

SHAPE BACK OF HEAD

Push 24 Ns at right to HP and cont on rem sts for first side. K 3 rows. Dec 1 st at beg of next and foll 4th row, K 3 rows. Dec 1 st at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off rem 10 sts. With carriage at right, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

MOUTH

Push 25 Ns to WP. Using C, cast on by hand. Using MT-2, K 4 rows. Using MT, K 5 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. Using MT-2, K 11 rows. Dec 1 st at beg of next 4 rows. Cast off.

EYES (KNIT 2)

Push 17 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right.

Using B, K 9 rows. Using F, K 2 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine. Pull up yarn, secure and join seam.

LEGS (KNIT 2)

Push 27 Ns to WP. Using B, cast on by hand. Place marker on centre N. K 6 rows. Dec 1 st at each end on next and every foll alt row until 17 sts rem. Using MC, K 25 rows. Inc 1 st at each end on next and every foll 4th row until there are 25 sts. K 10 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break yarn, thread end through sts and release from machine.

ARMS (KNIT 2)

Push 9 Ns to WP. Using A, cast on by hand. K 2 rows. Inc 1 st at beg of next 10 rows. Cast on 3 sts at beg of next 2 rows. 25 sts. K 14 rows. Dec 1 st at each end on next and every foll 3rd row until 15 sts rem. Using MT+2 and MC, K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT and B, K 2 rows. Inc 1 st at each end on next and every foll alt row until there are 25 sts. K 2 rows. Place marker on centre N. Cast off.

COAT

Push 69 Ns to WP. Using WY, cast on and K a few rows ending with carriage at right. Using A, K 10 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Unravel WY when work is completed. K 16

Designed by Betty Meeds

rows. Place marker at each end. Dec 1 st at each end on next and every foll alt row until 53 sts rem. Cast off 4 sts at beg of next 8 rows. Cast off rem 21 sts.

COAT COLLAR

Push 71 Ns to WP. Using MC, cast on by hand. K 2 rows. Dec 1 st at each end of next 4 rows. Cast off 4 sts at beg of next 10 rows. Cast off rem 23 sts.

MAKING UP

Thread a length of MC through cast on stitches of body and remove WY. Pull up tightly and secure. Join back seam. Stuff firmly, pushing stuffing into stomach to make it stick out slightly. Join back seam of head. With right sides together, join cast-on edge of mouth to cast-on edge of head. Join side edges of mouth to head, up to markers. Turn to right side. Stuff firmly. Join head to body, adding extra stuffing. Thread a length of B through cast

on stitches of eyes and remove WY. Stuff eyes firmly. Pull up stitches and secure. Mark position of eyes with pins slightly towards the side of head. Sew on eyes. Using E, embroider along top of mouth in chain stitch (where B and C join). Work chain stitch around F of eyes. Work two back stitches on eyes to give a highlight. Join leg seams. Fold seam to match marker on foot and join. Stuff foot very lightly. Work back stitch into foot in three places to form toes, pull these stitches up tightly. Backstitch across top of foot. Stuff legs. Pull up yarn at top of legs and sew legs to body towards the front. Sew collar to coat between markers. Fit coat on to frog. Join centre front from marker to hem. Sew collar to frog at neck edges. Using MC, make three buttons down centre front of coat, work two chain stitches for each button. Join arm seams. Fold seam to match marker on hand and join. Join cuff seams. Stuff hand very lightly and work fingers as for toes. Backstitch across top of hand below cuff. Stuff arms. Pin arms on to frog. Top of arm should fit under coat collar. Sew arms to coat and body of frog, adding extra stuffing. Make a bow in A and sew to front at neck.



LATCH ON

USING UP THE ODDMENTS

I think my heading is self-explanatory this month and will give you a few ideas for using up oddments of yarn on your machine.

Joan Lafferty

When the February issue comes around, I find myself thinking of the ladies - and gentlemen (!) - who received a knitting machine for Christmas and who, by now, either have provided all the family with new garments or pushed the poor machine under the bed!

This year, I am going to talk to the folks who had their machines last year, or the year before, or even 44 years ago as I did! Do you have a cupboard full of yarn? If you are a new knitter I don't have to be Mystic Meg to predict that in the course of time you will . . .!

A designer once cheered me up no end by saying "You can't hope to do any designing if you haven't got lots of colours to choose from". This has been a great help every time I see a pretty cone and I just have to buy it. Do you know the feeling? I must confess that a jackdaw has nothing on me because I keep every scrap of yarn - well, the longish pieces at any rate. I religiously knit a tension piece for every garment - or at least for every cone of yarn - and quite often find myself undoing this to finish a garment.

I don't discard the waste yarn, either. I wind this fairly loosely round the nearest paper back book, then when it comes to tea or coffee time, I hold it over the steam of the kettle, threaded on a wooden spoon handle. I've been nearly scalded too many times not to use this method! It removes

the kinks and means the yarn can be used over and over again.

In the garment I have just knitted, I have used it for little patches of two-colour work. Note I have not said "Fair Isle", because in this case I was doing a child's jumper with a teddy on it. I must confess this was somewhat of a rush job. Can you remember back to that lovely weather we had in July and August? I like it hot, but this was too much, even for me, so I could not summon up the energy to knit winter garments and my stock for the Market Stall is considerably depleted.

WHAT TO KNIT?

I find one of the most difficult parts of knitting a garment is deciding what to knit for display. With all those cones to choose from, what colour should I use? What motif will attract the grannies buying Christmas presents for the grandchildren? Is it going to be for a boy or a girl - and that's important because it's a very touchy point with some grannies. I have about a third of a cone in a pale silver grey. This would do for either sex and will not offend the mothers who won't go for the "blue for boys, pink for girls" colouring for garments.

I find teddies are a firm favourite, I have a selection of these on my mylar sheets. The one that regularly catches the eye is a teddy balancing on a ball, which was originally a punchcard with one of my Brother machines. The

ball is 18 stitches deep, with stripes going diagonally across. This is where my "waste yarn" oddments come in handy. I do two-row stripes, which means using nine different colours.

CHOOSING THE COLOURS

Diving into my assorted boxes and bags I first of all came up with some sage green - a colour which I really cannot tolerate in large quantities. However, I chose it because a couple of rows will probably make a nice contrast with the grey. Since my background is pale, the "baby" pinks, blues and white are out, because I know from experience they will not stand out.

I laid out my little balls in a line along the table, I have a nice grass green, but felt it would clash horribly with the sage! I finally settled for deep blue, orange, maroon, heather, sage, rust and finally bright green. Sometimes I work with a strand of silver lurex knitted in with the colours, but time was pressing and I know that lurex yarn has ideas all of its own when it comes to knitting where it is not required!

SINGLE MOTIFS

When knitting single motifs, it is necessary to "seal" the edges, otherwise the motif pulls away from the background, leaving a gap down the sides. I have lost count of the number of times that students have raced ahead of my lessons and omitted this vital step because they hadn't been told. I often forget to take two long ends of the main yarn before I start the knitting, which means robbing the tension piece - but not before I have made a note of the measurements for future use.

This yarn is hitched into the hook of the needle adjacent to the ones selected for the second colour, on machines which select the needles forward. On Silver Reed and Knitmaster machines, the yarn is hitched around the needle next to the one that holds the second colour on the row just knitted. You therefore require two pieces of yarn, one for each side of the motif. Instead of darning in all the ends of the colours separately, I oversee all down the edge of the motif with my end of main yarn, catching the colours as I go. The end result

is not too bad a job. Since my background is very pale, I think I must do a little Swiss darning on the eyes, using something dark, to make them stand out. It's amazing how much the expression alters when a dark colour is added.

SELECTING THE YARN

What else can we do with oddments? There are always stripes, but these will need slightly more yarn than our little bits of "reconstituted" waste. Here again, it is useful to put all the colours together and often there's no better place than on the floor. First of all, discard any yarns that are much thicker or thinner than the majority. Since I knit a lot for children, my favourite is what is called "4-ply acrylic". The grannies are always very interested in the yarn I use. "It's no good giving my daughter/daughter-in-law jumpers made in pure wool, she puts everything in the washing machine and ruins them." They tell me the acrylic stands up to any amount of wear and washing in the machine. So it is not difficult for me to match the weights of yarn.

ADD A FEW STRIPES

I have a colour changer, which makes it easier to knit the stripes and an extra yarn mast, so that I can thread up four colours at once. The latter is almost an essential, but I don't always bother to get the colour changer out of the box. In fact, when I was knitting my "Teddy on the Ball", I didn't even bother to thread the colours in the yarn mast. I tossed the small ball over the back of the table and held the yarn above the carriage for the two rows. Of course this needs care in feeding the yarn in - and is not recommended for beginners and those who lose patience easily!

A TOUCH OF FAIR ISLE

I have mentioned Fair Isle, which is always popular. Not necessarily all over the garment, but a band above the welt and possibly another across the chest make interesting garments. Have you ever tried changing not the yarn in the second feeder but the background colour say, every four rows or so? It produces yet another interesting result, although it is a little more "fiddle" to execute.

WEAVING

A favourite of mine when it comes to oddments is weaving. I know the books tell us to use a fine yarn for the background and a thicker one for the actual weaving, but I have found that 4-ply acrylic works quite well – at least for cushion covers and work bags. If a thicker yarn is needed and none is available, two or three strands of four ply yarn also work well.

KNITTING A LAMPSHADE COVER

Have you ever tried knitting lampshade covers? First get your frame, a plain shape is easiest. I found considerable difficulty in getting one locally since the useful haberdashery shop closed down. So I get around this by haunting Jumble Sales and often find a rather nasty-looking cover on a perfectly acceptable frame. It is necessary to clean the frame and sometimes to give it a coat of white paint, but in this case just a wash sufficed. It is essential to bind the frame with white tape – presuming that the cover is going to be knitted in a light colour yarn – because the knitted piece will be sewn to this.

If you have a charting device, measure all round the base ring and draw this measurement on the Knit Leader sheet. Then measure the depth – at right angles to the base ring, not at an angle along the sloping side and add this measurement, too. If you don't have a charting device, the number of stitches and rows to be knitted needs some arithmetical calculation based on the tension piece. Oh yes, I'm afraid you will need a tension piece whichever method you are using! Our old friend Card 3 tuck makes a very suitable stitch and three or four strands of bright acrylic makes a nice cover which lets the light through. Shaping is easy if you simply decrease the tension. Try starting at about Tension 6 and going down every ten or so rows at a time until you reach about Tension 3. Take the knitting off on waste yarn.

Your knitting will look like an inferior dish cloth when it comes off the machine. Don't bother to press the work – in fact, you will often get a better fit by not pressing – just pin the knitting to the tape around

the bottom ring of the lampshade. If the size is correct, sew it in place and if it is not, simply put it back on the machine and make any adjustments. Remember that the knitting needs to be pulled taut.

Now join the side seam, grafting if you can for a neat finish then stretch and pin round the top frame. If there is a small "overhang" on the inside, sew it in place neatly, keeping the work very taut. Only at this point unravel the waste yarn and any extra knitting. If the sewing has been done closely enough, you'll find that the stitches will not run and that it is easier, when sewing, to "whip" over the top of the frame. Finally knit a few yards (sorry metres) of double tuck stitch edging to finish off the top and bottom and hide any untidy stitches.

WHAT IS DOUBLE TUCK STITCH EDGING?

I will give you a diagram in case you haven't come across this. The arrow marks the centre "O" on the machine; "1" represents the needles in work and "O" shows the non-working needles. The "X"

represents the needles which are pushed forward for tucking – using the "hold" lever. Knit six rows with the needles forward, then two with all needles in working position.

If the knitted piece is very fine, it might be necessary to cover the frame with lining material before sewing on the knitting – it is usually possible to pick up a remnant when the sales are on. I find that white silk-type lining is a very suitable fabric.

I hope that this time I have given you a few ideas that might come in useful. If so, next year's Bazaars and Sales of Work should be well supported!

TUCK STITCH EDGING

Centre O

1 1 0 1 0 1 0 1 0 1 1
X X

KEY

1 = needle in working position
0 = needle in non working position
x = tuck six rows over this needle



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05

DEAR ANNE...

Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

Dear Anne,

I am writing to ask if you can help me to find a pattern for a child's cape in Angora.

My son is getting married next June and there will be two small bridesmaids aged seven and ten years. My machine is a Toyota KS 777.

Yours sincerely,
Mrs E. G. Marven
Tamworth, Staffs.

Can anyone help Mrs Marven? If you can, write to her c/o MKM at the address on page 5 and we will pass your letter on.

Dear Anne,

I have had my Brother 836 with ribber for some time and

gain great pleasure from it, but have found it increasingly frustrating that, when I have done a tension swatch for Fair Isle, tuck or slip stitch on the main bed, it seems impossible to match the row tension given in any pattern. The stitch tension has been fine at the suggested tension but I have had to spend a lot of time with my Calcuknit to achieve the correct length.

This has happened so often that it gave me pause for thought. Was I obeying the golden rule "Always treat your tension swatch as you will your garment" and realised that the answer to this was a definite "NO".

In compliance with sugges-

tions given in articles and letters from those much more experienced than myself, I have always removed the ribber weights on transferring to the main bed after completing the welt or cuffs, but left the ribber comb in situ. When knitting my tension swatches I had, of course, done these on the main bed without the ribber being in use at all.

I proceeded to knit two tension swatches in a tuck stitch, first casting on with the ribber and inserting the comb, then after a couple of rows, transferring stitches to the main bed before continuing with the pattern and knitting my swatch in the approved fashion.

For one sample, I left the comb in place and for the other, I removed it. To my amazement, the row tension differed by several rows – and

the tension achieved with the ribber comb in place exactly matched that given in the pattern.

I repeated the experiment, this time using stocking stitch, with a similar result. Perhaps this will help other ribber owners who may be suffering the same frustrations.

I look forward to every issue of MKM, my only complaint is – when I see a pattern I really like, why is it always for Passap or Duomatic machines?

Yours sincerely,
Edith Schofield
Worsley.

Perhaps the reason is that "the grass is always greener", Edith. There is a solution of course – treat yourself to a Passap, then all the patterns that take your fancy will be for the Brother!

★ STAR LETTER ★

Dear Anne,

I have been using a knitting machine since the early sixties when my first machine was a Knitmaster without a yarn guide – you laid the yarn over the needles. At the Framework Knitters' Museum in Ruddington, Nottingham, I demonstrate an even older machine dating from 1850. It is a Griswold, a circular machine for making seamless socks and stockings and I find that visitors who are familiar with a modern knitting machine relate to it very well, finding it interesting and easy to use. The first question people usually ask is "How do you turn a heel?"

Thinking of all the rules and tips on using a knitting machine that I've learned over the years, I came up with the idea of "Ten Commandments for Using a Knitting Machine". Perhaps some of your readers may find them useful.

Yours sincerely,
Audrey Turner
Nottingham.

TEN COMMANDMENTS FOR USING A KNITTING MACHINE

1. Sit comfortably in a good light.
2. Check and clean the machine regularly.
3. Always make a tension square. Wash and press or steam it, as yarn dictates.
4. Read through the pattern carefully.
5. Make sure yarn, garment and pattern are compatible.
6. Check that you make the right size.
7. Make notes of procedure.
8. Do not wear long-sleeved knitted garments, long necklaces, or jewellery with safety chains, while working.
9. Never try to finish knitting with ten minutes to spare.
10. When nothing goes right, leave it and start again next day.

Thank you Audrey for sharing your valuable experience. Your ten commandments win you this month's "Star" and a year's subscription to MKM – not that we think we can teach you much! I'm sure readers will take your advice and at least try to keep your commandments – they are so eminently sensible. I am particularly keen on the tenth one; knowing when to give in can save a lot of anguish and it's often surprising how simple the solution seems – the next day!



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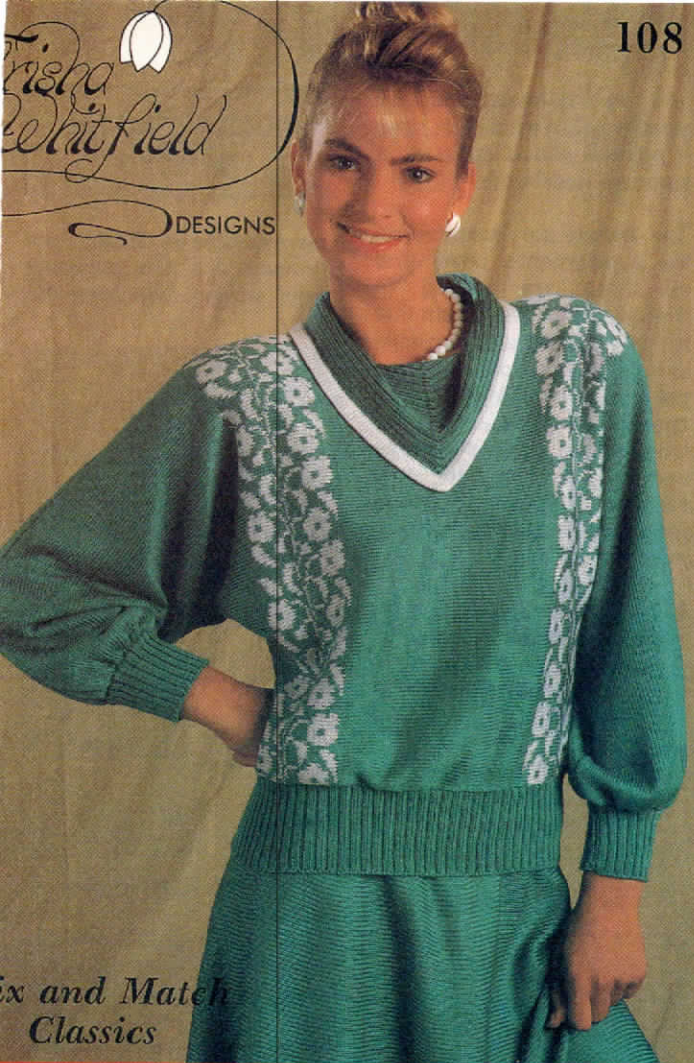
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05

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Trisha Whitfield
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SPECIAL OFFERS FOR SPRING

In Britain, Trisha Whitfield is well-known for her sophisticated designs and her pressing techniques but, although her fame has spread and her patterns are available in the United States too, she may not be such a familiar name to readers there.

Trisha's style is dressy and she designs elegant dresses and suits in which the cut and shape are the most important elements. The stitch or trimming details are usually restrained and used to emphasise the styling - not for Trisha, the basic T-shape used as the background for a

stitch pattern. Special occasion and evening wear are her speciality and the pressing techniques she has developed from her own experience have helped many knitters to give their garments the professional finish that those big occasions demand.

Here is a great opportunity to get to know her style - three of her pattern leaflets are available to MKM readers on both sides of the Atlantic at a specially reduced price. From the Trisha Whitfield Mix and Match Classics range we've picked three simple styles for spring wear - a slim basic dress, gently shaped at the waist for a good fit (104), a skirt of permanent sunray pleats which can be edged with contrast if you wish (101)

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and a dolman sleeved sweater (108) which can have a pointed ribbed collar or a standard neckband.

The leaflets are illustrated on the supplement's cover and all three are knitted in Bramwell's Artistic, a yarn that is 100% acrylic and available in a large range of colours on both sides of the Atlantic. The special offer price is £0.90 or US\$2.00 per pattern - or you can buy all three for only £2.00 or US\$5.00. You can order your leaflets from these addresses:-

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The MT Stitch Tender has twelve prongs and again comes as a pair. It can be used as a simple transfer tool but, as there is a clip to cover the prongs and keep the stitches in place, it can also be used as a stitch holder while you use the second tool as a mini garter bar.

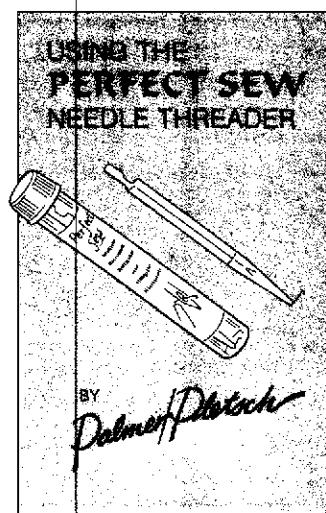
The price of the two-in-a-pack Transfer Tool or Stitch Tender is £5.95 each. Order both for the special price of £10.00!

Readers in Britain should order from F.W. Bramwell & Co. Ltd at the address given above, but readers in the United States or Canada can address enquires about the transfer tools to:-

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IDEAS FROM THE U.S.A.

Now available in Britain from Bramwell are the following useful sewing aids from the USA:-



The Perfect Sew Needle Threader

With this little gadget, you can now thread both machine and hand-sewing needles with ease. On one end of this tool is the specially designed hook that makes threading easy. The other end is an integrated needle inserter for both conventional and serger machine needles.

Retail price: £2.95.

Perfect Sew Wash-Away Fabric Stabiliser

Perfect Sew is an amazing liquid fabric stabilizer. The specially designed, easy applicator cap helps it quickly and thoroughly penetrate the fibres of your washable fabric. As it dries, the fabric stiffens, allowing you to machine embroider without the cumbersome addition of an embroidery hoop or interfacing of any kind. Then, when your project is finished, simply rinse out the Perfect Sew. The fabric will return to its original feel.

Perfect Sew is perfect for creating beautiful embroidery on all kinds of fabric from the very fine, such as chiffon and georgette, to stretch fabrics including sweater knits, lycra and ribbing. It also helps you to create perfect soft appliques (when a fusible web is not desired) and monogram or personalise knitwear, T-shirts, sweatshirts, jackets, bags, household linen and much more. Use it to prevent

fraying and resist dye. Having applied it to the fabric and allowed it to dry, machine embroider with white silk thread. Then dye the thread with the new re-fillable dye pen. Perfect Sew prevents the dye from bleeding on to the fabric. After the dye dries, wash Perfect Sew out of the fabric. This product is non-toxic, non-allergenic and environmentally safe.

Retail price: £5.95.

GARMENT STYLER by Susan Lazear

The program is, as the name suggests, a program to allow the user to style a garment. It is very visual and it allows the user to get a visual image of how a garment will really look on their body. Garment Styler is designed to be foolproof. The summary output it provides becomes a sure formula for carefree knitting. You simply follow the row counts or the length knitted to determine where the shaping takes place. The techniques for shaping will be up to you, although the manual guides

you through some options.

Although the program was initially conceived for knitwear garment design, it has evolved to suit a much greater audience. Garment Styler will create the garment silhouette and shaping instructions for knitters, weavers and stitchers. Quilters, weavers and other creators of non-structured clothing may print out a full size pattern too. Cochenille is continuing on immediately to create the Garment Designer program (which is a simple upgrade of Garment Styler). In the Designer version, the user will be able to utilize a CAD toolbox to draw on the screen and edit any of the designs. In addition, one will be able to draw from scratch over the existing sloper (body shape).

Cochenille has various other plans for Garment Styler and Garment Designer in the future, so owners of the program can look forward to addition styles and functions. If designing visually appeals to you, then this is a program to consider. It is easy to use and easy to understand what

happens between the body and the garment. It is quite a treat to see your actual body on the screen and see how various garment styles look on your special shape. In addition, you can create many garment styles and output simple instructions for knitting. Who would ever have thought that designing could be so visual and as simple as a few mouse clicks?

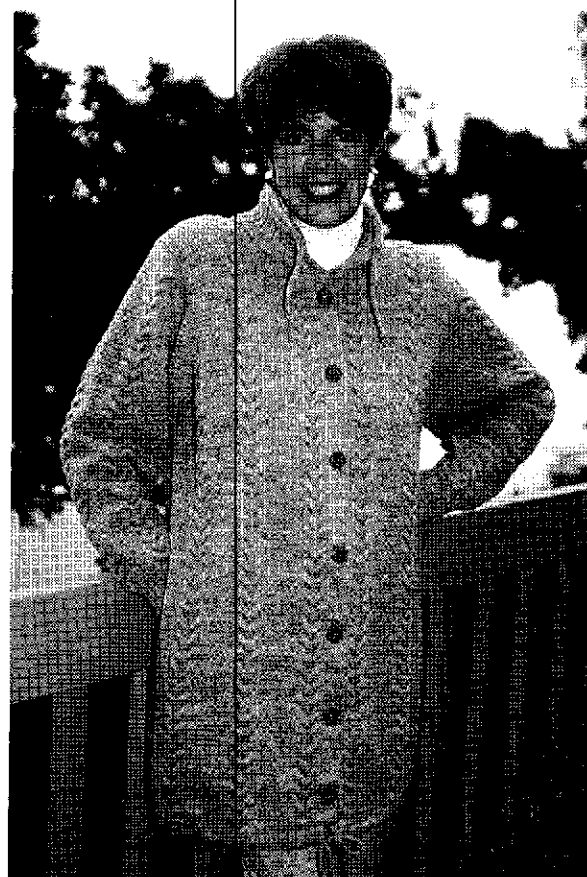
Garment Styler is available for the following computers:-

Apple Mac, IBM PC compatible and Amiga. If you would like further details, please contact:-



Our special offers for spring include this lovely pattern. See opposite page for details

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16 Firwood Close
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Inquiries:

Ricki Mundstock

3696 Lake Mendota Drive, Madison, WI 53705 USA
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Magic Cable

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Impresario, one of the most exciting and innovative American knit design companies, specializes in beautiful pattern collections and user-friendly computer software.

The design collections are available in pattern books that come with disks or packets of charted designs. There are eight design collections currently offered which include The Cowboy Collection, Fruits & Veggies, Geometrics, Holiday, Blossoms, Border Prints, Prints and Patterns and Textures Book One, Elastic Fair Isle.

You will find between 30 and 65 different stitch patterns in each collection and these can be used on the garment styles as shown or for the design of your choice. The pattern books include a disk with all of the stitch patterns (formats available are PCX, CUT, IFF and Brother) or graphs and there are drawings with the pattern information for each garment shape in the book.

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Ricki Mundstock's Magic Cable sweater patterns are the easiest way you will ever find to knit a cabled sweater without transferring a stitch!

The secret of Ricki's method is that by simply picking up stitches from a group of tucks and hanging them on to designated needles, you get the look of a cable, tuck or braid in less than half the time with none of the frustration. These

patterns are extremely easy to follow and the finished product is classic. It's easy to finish one of Ricki's sweaters in a day.

For all standard gauge machines there are pre-punched punchcards or pre-programmed disks available. For those working with DesignaKnit, DAK disks are also available and there are punchcards for Bulky (Chunky) and Passap machines.

Magic Cable patterns are stocked in the UK by:-

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Tel: 01275 810067

HAUTE COUTURE from Manon Salois

Manon Salois is French Canadian - highly creative yet an able teacher - and she has combined her natural gifts with experience in a book and 100-minute video that take the knitter step-by-step from knitted fabric, through cut-and-sew techniques, to a garment that is truly "haute couture". Readers were obviously interested to read about Manon in our November '95 issue as she now tells us herself.

"The extensive circulation of Machine Knitting Monthly became evident to me after the November '95 issue was released. What a pleasant surprise it was to receive orders for my HAUTE COUTURE book and video from the UK, France, South Africa and Australia. I always look forward to opening my post box now to see if a letter awaits me from another part of the world.

"I would like to say to those who have ordered HAUTE COUTURE, that I hope you will not be reluctant to try the techniques promoted in the book and video. I know you will be amply rewarded with the results you achieve by using these methods. Trust me, you can confidently cut into that fabric you carefully knitted! Experiment with a

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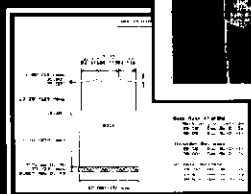
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sample piece first if you are a bit doubtful.

"The creation of a book or video meeting HAUTE COUTURE standards is a major effort. I make a special plea to knitters to forward any comments they have about the book or video to me, so that future productions can achieve the highest possible standard. I look forward to these comments, which I consider to be most important.

"My book and video are advertised in this supplement along with the information needed to order them for air mail shipment from Canada. When ordering, please do not forget to give me your return mailing address so that I can ship your merchandise to you promptly. Many thanks for your support."

WHAT'S NEW AT MKS?

Woo! Let us catch our breath. New writers will include Bonnie Triola, Manon Salois, Karen Kuranda, Gini Woodward, Alicia Niles and

Diane Piwko. Sounds like a complete makeover when, in fact, the changes are real enhancements to an already packed publication.

* **Bonnie Triola** will answer knitting technique questions for all types of machines and yarns. She brings two decades of experience and is recognized for her full range of instructional talents. Questions may be sent to her by E-mail in c/o MKS on Compuserve (71044,656) or America On-line (MKS MAG). The author of the best question each issue will receive a free one-year subscription or renewal.

* **Manon Salois** will be writing on Cut-and-Sew and Finishing techniques. Each issue she will tackle a problem that may cause a knitter to stumble at the end of a project. If you cringe at cutting knit fabric, look forward to these new pieces of information.

* **Karen Kuranda**, Editor of DAK News, will address the computer-knitting machine connection. Moving beyond

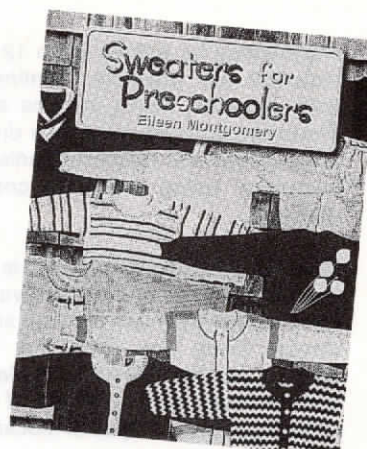
her normal DesignaKnit speciality, she will supply computer users other resources including shareware.

* **Gini Woodward** will be introducing Studio Knitters to exciting hidden features which have not yet been explored. Her creative mind will provide one technique each issue, with a small project as a quick test of comprehension.

* **Alicia Niles** will take readers on a safari of new textures and combinations of techniques with sample projects. This Canadian designer is very innovative and is sure to spark your adventurous side.

* **Diane Piwko** relates to the mid-gauge and bulky knitters, even to the many Vario users who feel so deserted. She will take the single bed to a new level and elevate the number of uses for even the most simple of knitting machines.

Finally, a subtle redesign for a softer look. Any machine knitter not reading MKS is truly missing out on an exciting resource tool.



BOOKS BY EILEEN MONTGOMERY

Sweaters for Preschoolers has ten designs for pullovers and cardigans all in five sizes to fit 12 months to 6 years. Patterns include a lace-edged tunic, tucked duffle coat, unusual colour-blocked raglan cardigan and a pullover trimmed with knit appliques. Styles include drop shoulders, saddle shoulders, raglan sleeves, crew and V necks in a variety of stitches.

Baby's Choice has 18 coordinated garments and

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accessories for babies up to 12 months. Included are blankets, buntings, bonnets, booties, socks, mittens and toys. There are patterns for a lace dress, Fair Isle pullover with matching pants and two sweaters using unusual construction methods.

Santa's Stocking Workshop is a collection of Christmas stockings. Five different construction methods for both single and double beds are given for flat and shaped stocking. There are eleven patterns in many sizes, with lots of ideas for creating your own special stockings.

The three books have been written for 4-ply yarns on standard gauge punchcard or electronic machines. Each has a colour cover and spiral binding with black and white pictures, detailed instructions and diagrams. They cost £7.25 each (including shipping and handling) from:-

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DESIGN-A-PATTERN UPGRADE

Upgrades for Windows '95 (as well as Windows 3.0 and 3.1) will be available for all **Design-A-Pattern** charting programs from 1st January, 1996.

Although many new features have been added (with no increase in price), all four programs retain their easy-to-learn interface to accurately chart a wide variety of custom knitwear. The new features include:-

A "Macro" Button-Bar, which has been added for simplified text and graphics handling.

A PRINT-PREVIEW screen with formatting and zoom controls has been added for pattern text and panel graphics.

An easy-to-use interface is included to add graphic designs to panels with grid overlays using Windows MSPAINT or PAINT-BRUSH. Other Windows programs can now be started from within Design-A-Pattern for exchanging text (ASCII) and graphics (.BMP) files.

Also, several new or improved style options have been added to each program.

As always, FREE upgrades are available to all registered owners who provide a blank disk, mailer and postage. Upgrade disks and new user manuals can also be purchased for a nominal fee.

New programs can be purchased at 20% off the retail price when upgrading. New customers also receive a discount up to 20% off, when buying more than one program. If you are interested and would like more information, please contact one of the following:-

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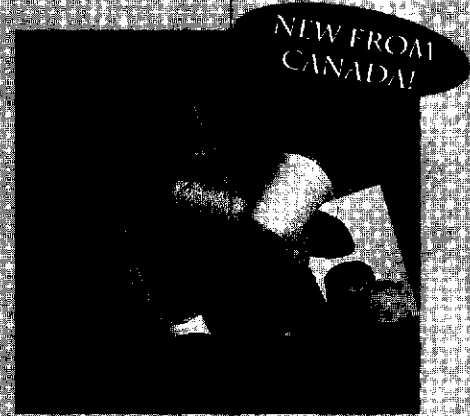
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SPOTLIGHT

CHANGING DIRECTION

We have previously reported on Christine's adventures in Romania, where she has taught machine knitting and distributed the machines provided by British knitters. Now we have her plans for pastures new – but much nearer to home.

Christine Morey

A walk along one of the beautiful beaches of Torbay on a gorgeous summer day and a casual conversation with friends who had come to tea, became one of those special moments in life that lead on to something quite unexpected.

I was telling Pete and Rachel about my work in Romania. I had made nine visits in just over three years and 300 knitting machines and tons of yarn had been sent to Brasov and surrounding areas for projects in workshops, schools, orphanages for older children and a Down's Syndrome school. Many of the machines had been given to individual families where either Mum or a child was handicapped and, in all cases, machines and tuition were much appreciated.

I was telling my friends of my feelings that perhaps I had done enough, for the time being at least, in Romania. I had trained a number of good teachers and had been made aware on many occasions that my instruction book, having been translated into Romanian, was being extensively used and proving invaluable. However, there were increasing problems in getting equipment through and in delegating the necessary work of overseeing its arrival and distribution. Should I go back again, or try something else?

My passion for machine knitting is as great as ever, even after 23 years. I'm not bored with it even though I don't use the latest computer equipment. I still find it fascinating

and exciting and know from many years of experience in my school what excellent occupational therapy it is. I can't stop knitting myself and I want to introduce it to others.

Pete was, at the time, working for the charity "Oasis". This organisation is probably not known to many, but founder Rev. Steve Chalke, may be known to some through his appearances on GMTV. I knew the moment was special when, as I spoke, my friends looked at each other with that "I don't believe it" expression and then told me that Oasis was looking for someone to work with them to teach craft skills in inner city areas.

Oasis works in a number of cities around the world, including London, setting up workshops to teach craft skills to the homeless and the very needy. In January, I start a project in London teaching knitting to homeless young women who will have been chosen on the basis of their

probably being the most likely to benefit from such a course. I am told that the completion of the course and the acquisition of skills can go a long way towards giving them greater credibility when looking for employment or living accommodation. Oasis has a room available in Central London which I can use during the times when I'm not running my own school, which will be continuing as normal.

I'm sure other knitters will share my belief that with similar help going into the London project to that which has been given in Romania, much could be achieved. We shall need equipment such as machines and accessories, yarn, finances and so on.

Please contact me if you can help in any way.

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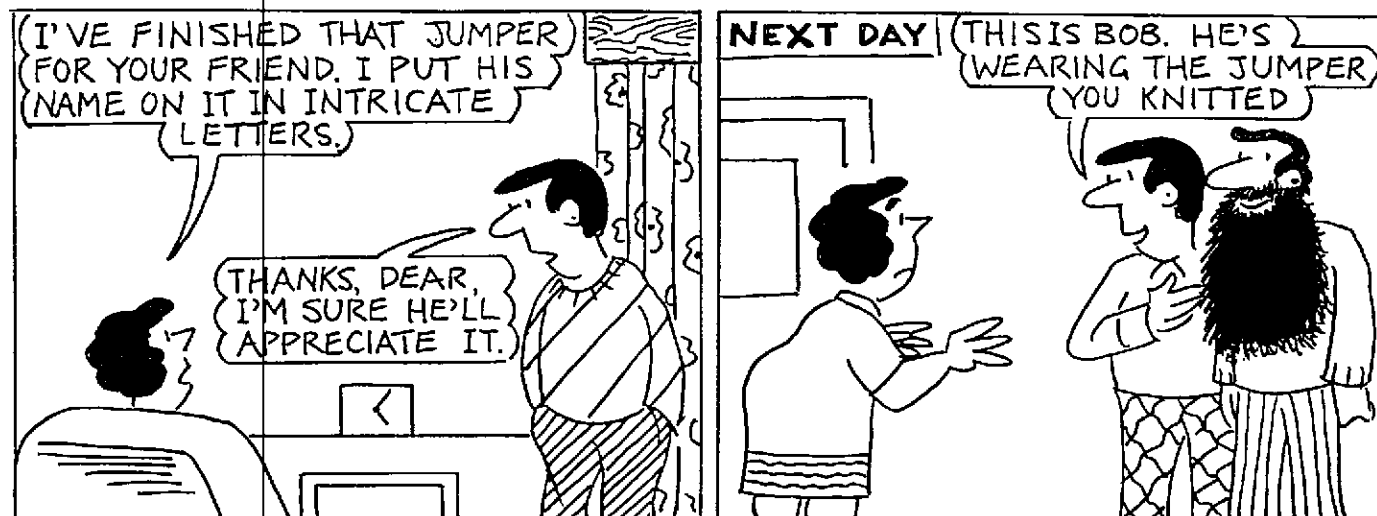
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BACK

Handle down. Orange strippers. Set up 131 [143, 155] Ns on each bed at centre of machine in WP with extra N at right. Arrange Ns for 2x2 rib (2x1 N arrangement as shown in Diagram 1a) - (E6000 machines, use Cast On 4). Set lock on N/N and ss to 2 1/2/2 1/2. Using three ends of MC, K 1 row. Set lock on CX/CX and ss to 3 1/2/3 1/2, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to end N on front bed and push empty N to NWP as shown in Diagram 1b. Set RC at 000. Set lock on N/N and ss to 4 1/2/4 1/2, K 28 rows. Break off one end of yarn, pull tail of this yarn down between beds. Push up empty in-between Ns on both beds to WP. Dec 1 st at right edge. 130 [142, 154] Ns on each bed (E6000 machines, leave console running but follow instructions below for next 3 rows). Set lock on CX/CX and ss to 3/3, K 2 rows. Set lock on N/N and ss to 3 1/2/3 1/2, K 1 row.

E6000 MACHINES

Press ABC button once for pattern A and follow instructions on console.

DUO 80 MACHINES

Arrange pushers under every front bed N in WP. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. Set lock on N/BX← and Deco on setting 4.

ALL MACHINES

Set RC at 000. Set ss to 3 1/2/3 1/2. Cont in stripes of 2 rows MC (2 ends) and 2 rows C (1 end). K until RC shows 272. Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st on each bed at each end on every 4th row until 118 [130, 142] sts rem on each bed, then 2 sts on each bed at each end on every 4th row until 98 [110, 122] sts rem on each bed *. K 128 rows. RC shows 172. Place marker at each side of centre 44 sts on front bed. Cast off loosely.

FRONT

Work as for Back to *. K 56 rows. RC shows 100.

SHAPE NECK

(E6000 machines, note RC number on console.) Note number in window of card holder. Using a length of MC, cast off centre 18 sts on each bed and return pushers under these Ns to blocking rail. Note position of Ns and pushers at left. Transfer sts at left on to decker combs and push empty Ns to NWP. Return pushers under these Ns to blocking rail. (E6000 machines, reset L end N number.) Set RC at 000. Dec 1 st on each

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines or Duomatic 80 machines with Deco (see notes).

MATERIALS

Hushknits Mayfair. (Used double - Yarn Guide No 10.)

2 x 250 g cones in Cherry (MC), used double for Jacquard and threefold for ribbing.

1 x 250 g cone in Stone (C), used singly throughout.

GARMENT WEIGHT

Finished garment in second size weighs 385 g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address: Hartington Yarns, Unit 5, Balloon Wood, Coventry Lane, Beeston, Nottingham NG9 3GT.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 97 [106, 115] cm, 38 1/2 [42, 45.5] in.

Length to shoulder 67.5 cm, 27 in.

Sleeve seam 46 cm, 18 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches on each bed to 19 cm and 100 rows to 13.9 cm, measured over Jacquard pattern (stitch size setting approximately 3 1/2/3 1/2). Set lock on N/BX and Deco on setting 4 (E6000 - pattern A), using two ends of MC and one end of C. Steam press before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

- The garment shown was knitted on an E6000.
- Duo 80 knitters can use this pattern if they substitute a 40 stitch pattern for the 28 stitch pattern given here. Try card 137 from the Deco 101-330 book, or you can adapt the E6000 pattern by adding some extra doodles of your own.
- Before knitting, prepare any punchcards or reader sheets needed from the charts provided.
- Use two ends of MC and one end of C for Jacquard and three ends of MC for ribbing.
- Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher out of the blocking rail for every stitch increased on front bed.
- For this pattern, RC refers to the row counter on the lock, not on the console unless otherwise stated.
- The instructions for shaping the neck are included, but you can use the cut and sew method if you prefer.
- Wind off yarn for the extra end used in ribbing before beginning to knit.

E6000 PROGRAM

PROG - ENT

ERASE - ENT

CAST-ON - 4 - ENT

ALL ST PATT - NO

ST PATT A - DOT - ENT

READ CARD

ALTER - NO

KNIT TECH 183 - ENT

Continue as usual to end of program.

bed at neck edge on every 4th row until 27 [33, 39] sts rem on each bed. K 20 rows. RC shows 72. Cast off. Return pushers to blocking rail. Arrange Ns at left as

noted. Transfer sts from decker combs on to Ns. Arrange pushers as noted. (E6000 machines, return to noted RC number on the console and change end N num-

bers.) Turn card to noted number. Program card with Deco and clip Deco to lock. Set lock on N/BX← and Deco on setting 4. Finish to correspond with first side, reversing shaping.

SLEEVES

Handle down. Orange strippers. Set up 77 Ns on each bed at centre of machine in WP with extra N at left. Arrange Ns for 2x2 rib (2x1 N arrangement as shown in Diagram A - E6000 machines, use Cast On 4). Set lock on N/N and ss to 2 1/2/2 1/2. Using three ends of MC, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to end N on front bed and push empty N to NWP as shown on Diagram 1b. Set RC at 000. Set lock on N/N and ss to 3 1/2/3 1/2, K 32 rows. Break off one end of yarn, pull tail of this yarn down between beds. Push up empty in-between Ns on both beds to WP. Inc 1 st at right edge on each bed. 78 Ns on each bed. (E6000 machines, leave console running but follow instructions below for next 3 rows.) Set lock on CX/CX and ss to 3/3, K 2 rows. Set lock on N/N and ss to 3 1/2/3 1/2, K 1 row.

E6000 MACHINES

Press ABC button once for pattern A and follow instructions on console.

DUO 80 MACHINES

Arrange pushers under every front bed N in WP. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. Set lock on N/BX← and Deco on setting 4.

ALL MACHINES

Set RC at 000. Set ss to 3 1/2/3 1/2. Cont in stripes of 2 rows MC (2 ends) and 2 rows C (1 end). Shape sides by inc 1 st on each bed at each end on next and every foll 12th row until there are 126 sts on each bed. K 11 rows. RC shows 288. Place marker at each end.

SHAPE TOP

Set RC at 000. Dec 1 st on each bed at each end on every 4th row until 114 sts rem on each bed, then 2 sts on each bed at each end on every foll 4th row until 94 sts rem on each bed. RC shows 44. Cast off loosely.

COLLAR

Handle down. Orange strippers. Set up 146 Ns on front bed and 145 Ns on back bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement as shown in Diagram 2a). Set lock on N/N and ss to 3/3. Using three ends of MC, K 1 row. Set lock on CX/CX and ss to 3 1/2/3 1/2, K 2 rows. Rack one

58▶

full turn to the right. Arrange sts as shown in Diagram 2b by transferring one end st at left and two end sts at right to front bed. Set RC at 000. Set lock on N/N and ss to $4\frac{1}{2}/4\frac{1}{2}$, K 13 rows. Set ss to $4\frac{1}{2}/4\frac{1}{2}$, K 13 rows. Set ss to $4/4$, K 13 rows. Set ss to $3\frac{1}{2}/3\frac{1}{2}$, K 12 rows. Set ss to $3\frac{1}{2}/3\frac{1}{2}$, K 12 rows. RC shows 64. Push up empty in-between Ns on both beds to WP. Pick up heels of front bed sts

at each end and place on to back bed Ns. Set lock on CX/CX, K 2 rows. Set lock on N/N and ss to $4/4$, K 1 row. Change to black strippers. Set lock on CX/CX and ss to $5\frac{1}{2}/5\frac{1}{2}$, K 2 rows. Set ss to $6/6$, K 2 rows. Set lock on GX/N and ss to $6\frac{1}{2}$, K 4 rows. Pull loop of yarn down between the beds. Set lock on N/GX and ss to $6\frac{1}{2}$, K 4 rows. Using WY, K a few rows and release from machine.

PRESSING

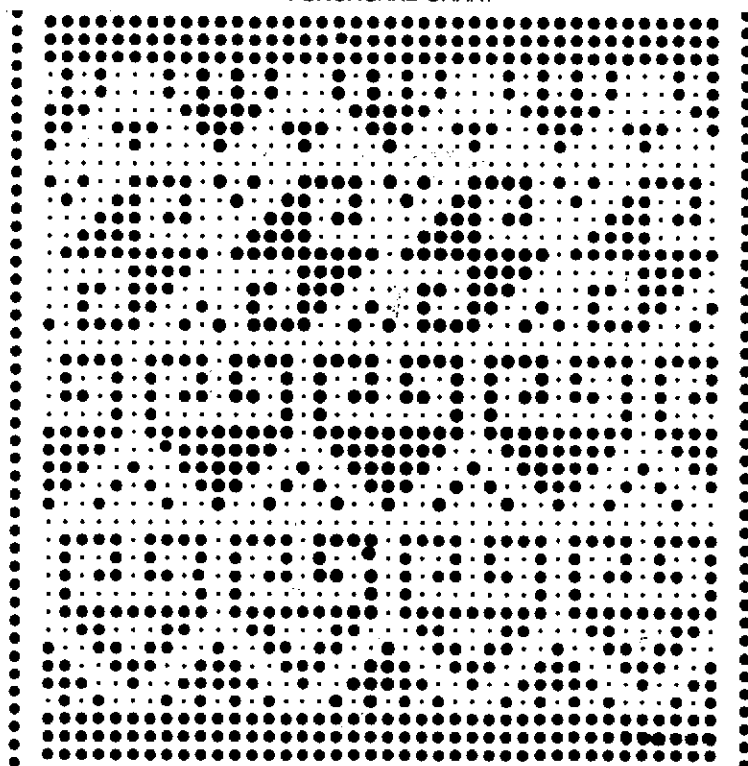
With wrong side facing, block knitting by pinning out all the pieces to the measurements given.

Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

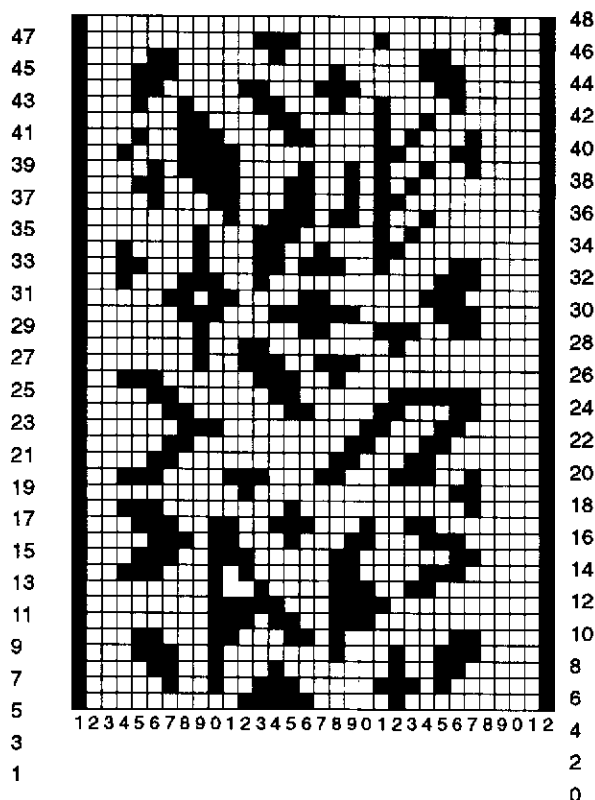
MAKING UP

Join shoulder seams. Set in sleeves, matching markers. Join side and sleeve seams. Pin collar to neck edge with ends at centre front. Unravelling WY as required, backstitch through open loops of last row worked in MC on right side and slip stitch remaining loops to wrong side. Join front edges of collar as in the photograph.

PUNCHCARD CHART



Passap Card 173 is reproduced courtesy of Bogod Machine Company Ltd.



- A = 49 [53.5, 58.5] cm
- B = 6 cm
- C = 37.5 cm
- D = 24 cm
- E = 37 [41.5, 46] cm
- F = 16.5 cm
- G = 10 cm
- H = 29.5 cm
- I = 40 cm
- J = 35.5 cm
- K = 47.5 cm

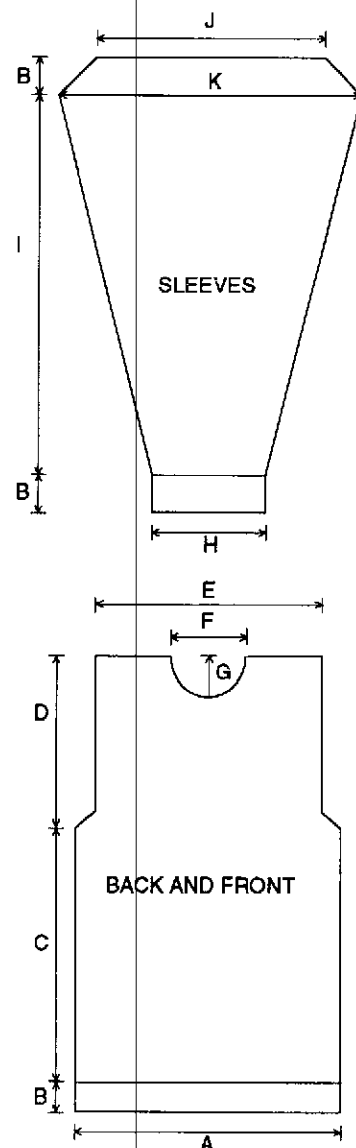


DIAGRAM 1a

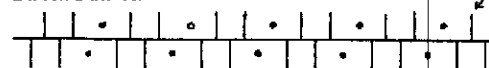


DIAGRAM 1b

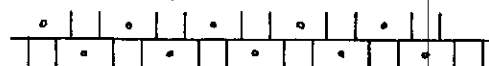


DIAGRAM 2a

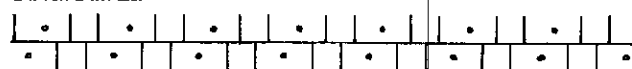
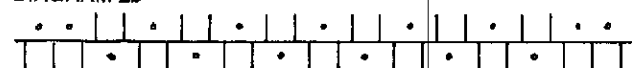


DIAGRAM 2b



DUOMATIC UPDATE

MORE COLOURS

This month Hazel continues with her theme of neckline finishes. She is full of ideas for other ways of trimming a neck than with the usual ribbed bands. Here are a few for you to try.

Hazel Duignan

To carry on from where we left off last month — more “collars”. Two ideas from last month were a full needle rib collar and a full needle rib collar with a stand at the back neck. Both of these can be altered to make a more shapely collar by calculating the number of stitches required and the number of rows to be knitted, then adding extra stitches for shaping.

Here is a sample collar to show you how it is done. It is 24 rows deep, knitted over 80 needles at main stitch size $3\frac{1}{2}/3\frac{1}{2}$.

1) Cast on over 80 needles on the front bed and 81 on the back bed using stitch size 3/3 for row 1 and stitch size $3\frac{1}{2}/3\frac{1}{2}$ for circular rows.

2) Using stitch size 5/5, knit 4 rows then decrease 1 st at each end of each bed using the fully fashioned decreasing method throughout.

3) Using stitch size $4\frac{1}{2}/4\frac{1}{2}$, knit 4 rows then decrease 1 st at each end of each bed.

4) Using stitch size $4\frac{1}{4}/4\frac{1}{4}$, knit 4 rows then decrease 1 st at each end of each bed.

5) Using stitch size 4/4, knit 4 rows then decrease 1 st at each end of each bed.

6) Using stitch size $3\frac{3}{4}/3\frac{3}{4}$, knit 4 rows then decrease 1 st at each end of each bed.

7) Using stitch size $3\frac{1}{2}/3\frac{1}{2}$, knit 4 rows. Change to black strippers.

8) Set lock on GX/N, stitch size to 5 and knit 6 rows. Pull a loop of yarn down between the beds.

9) Set lock on N/GX, stitch size to 5 and knit 6 rows.

10) Release on to waste yarn.

For this collar you would have calculated that 70 needles on each bed were needed to fit the neckline and that 24 rows would give you the required depth. To decrease one stitch at each end of each bed on every 4th row means that you have five decreases to make with no decrease after the last four rows. So, to the 70 original stitches, add 10 stitches (five decreases of one stitch at each end). Add an extra stitch at the left back bed which gives you 81 on the back bed and 80 on the front bed.

If you wish to knit a stand on the back neck, then at Step 7 work as follows:—

Knit two rows, shape using the BX/BX (BX/LX) setting as last month then put all pushers at left to working position. Knit one row, put all pushers at right to working position then knit one row. Follow steps 8, 9 and 10 as above.

If you do not wish to use full needle rib then you can use a rib setting to match your welts — for example - 1x1 rib or 2x1 rib. You may find that these ribs tend to pull in too much. If so, try casting on for full needle rib, then setting needles as Diagram A for 1x1 and Diagram B for 2x1 rib pattern.

Set locks to N/N and knit, or try setting the locks to N/CX with the stitch size on the front bed at one whole number higher than the back bed. The N/CX lock setting gives a firmer flat rib which is very nice for a collar and, unlike true rib, it can be pressed — as long as the yarn you are using can be pressed, of course!

If you are knitting a deep collar of full needle rib, it is often a good idea to knit half the depth at N/N setting, one or two rows at GX/N then back to N/N for the second half of the collar. The GX/N rows make a fold line so make sure you knit them exactly where you want the collar to fold.

There are lots of lovely tuck stitches which are suitable for collars. You may find that a tuck collar needs a tubular band sewn around the edges to neaten it. Sewing on the band is time-consuming, but well worth while if you can find the time! You can, if you prefer, crochet round the edges of the collar.

For a sample single bed collar, try card number 27 from the basic pack with the setting GX/AX←2 (E6000 - Pattern 1007, Tech 130). For a double bed fabric, try the pattern shown in Diagram C (Pattern 155 - this is a semi-automatic

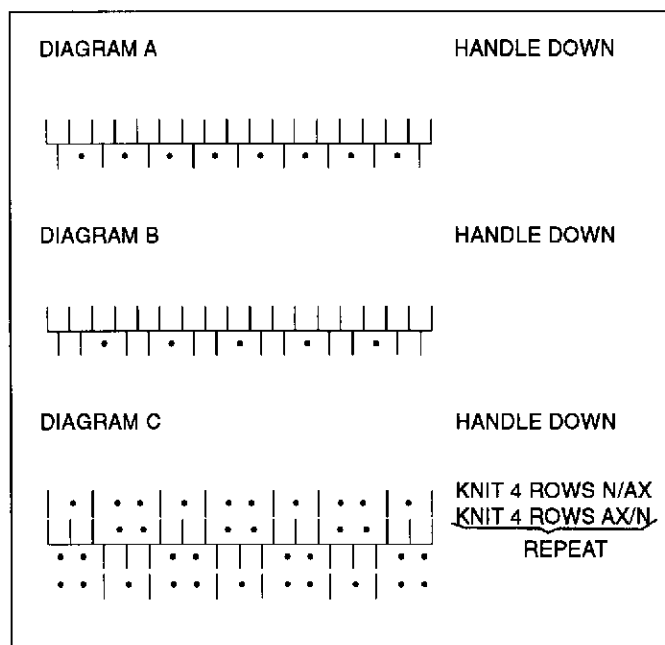
stitch so don't forget to check the setting on page 149 of your instruction book). Avoid any patterns with a diagonal stripe. A small Fair Isle pattern can be used in the same way or you could put a motif at each end of an otherwise plain collar.

Another nice finish for a round neckline is a bias strip of knitting. It needs to be about twice the finished depth required so that when one edge is sewn on to the neck edge, the collar can roll over to the front of the garment. There are two ways to knit a bias strip.

1) At the far left of the bed, cast on using waste yarn over enough needles for the depth required. Try about 30 stitches for a sample stocking stitch strip. With lock set to GX/N and stitch size set for stocking stitch, knit 2 rows. * Decrease 1 st at left of work and push up one extra needle at the right edge, knit 2 rows *. Repeat from * to * until the strip is long enough to go round the neck edge, then release on to waste yarn and graft the ends together, unravelling waste yarn as required.

If you reach the far right of the bed before your strip is long enough, remove the stitches using a decker comb and transfer them back to the left of the machine. You can use this method for a double bed strip too. When you have finished there will be a small row of loops along the edge where you have made the increases so use this edge to stitch to the neck edge.

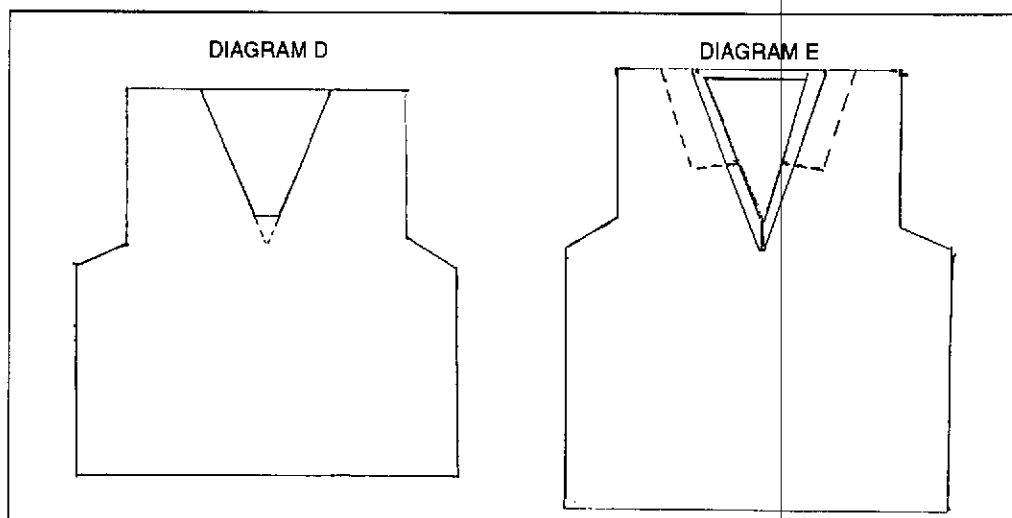
60►



◀59 The bias strips can be striped if you wish. I think I prefer this on the plain strip but try the plain and the lace version which follows to see which you prefer. First knit two or more rows on contrast colour at intervals. The intervals can be regular or not as you like. There is no need to put the stripes along the whole length of the collar, just add a few from centre front to the shoulder, or to the back neck from the centre looks good. You will have to work out where these are to start before beginning to knit, which means a bit of extra work but this is worth the effort as the diagonal stripes look very effective.

2) A strip of lace fabric with all the transfers made in the same direction will also make a nice bias strip. This can be done manually on the Passap machine but those of you (and I know that there are many) who have a Japanese machine can use that to knit a bias.

You can use Card 1 from the basic pack, locked on to any row if you have not got a spe-



cial card. If you have a Brother machine or a Toyota which uses a separate carriage for transferring, then make two passes with the transfer carriage and knit two rows with the main carriage, ignoring the position of the needles after transferring.

If you have a Silver Reed or a Toyota machine with a carriage which transfers and knits in one movement, then lock on to one row and set your carriage to transfer as you knit from right to left and knit as you take the carriage

from left to right. Set Silver Reed side levers with left lever back and right lever forward.

If you want to try this manually on the Duomatic then just cast on for stocking stitch and knit two rows.

* Transfer alternate stitches from right to left across the row and knit two rows *. Repeat from * to * throughout. Whichever machine you use make sure that there are two knit stitches at each end of every transfer row.

Either of these two bias strips can be used to make a soft, flattering finish for a V neckline. If you decide to try this then you will need to modify the V shape on the pattern for garment front.

The front shaping will have to start 2.5 or 3 cm above the usual V point. At this stage, cast off enough stitches to measure about 2.5 to 3 cm then continue the rest of the shaping as usual. Diagram D shows how the new neckline should look and the dotted lines represent the original shape of the V.

Next knit a strip of bias knitting as before. If you choose the plain bias then make the increases at the right edge by the fully fashioned method. The strip must be long enough to be sewn from one side of the V front and across the back neck to the second side of the V, leaving enough bias knitting free at each side of the V to tie in a loose knot. (This will probably be at least 100 cm in all.) When the knitting is completed, press the bias strip well before sewing in place. The pressing will soften the fabric so that it drapes well.

To join the strip to the neck edge, find the centre of the strip and pin it to the centre back neck then pin in place on both sides from the centre back, placing the right side of the strip to the wrong side of the garment. Turn the strip over to the right side of the garment after stitching.

Another idea for a V neck is a collar. As there is no band on the V, check that the V will not be too low before knitting the garment. Once this is done, knit a normal V shape then knit a flat strip of full needle rib, a tuck stitch or jacquard pattern to fit from one side of V and across back neck to second side of V. Put the right side of the strip to the wrong side of the garment, stitch in place and turn the strip to the right side of garment.

This is a very nice and easy neck finish. If you like, you could finish the centre front with a knitted bow or flower.

As an alternative, you could knit a normal V-neck sweater complete with band. Then knit a collar to fit from about 5 or 6 cm above the V, across back neck then down to about 5 or 6 cm above the second side of the V. Diagram E shows the V neck and the collar is indicated by the dotted lines.

I suggest that you knit the sweater, try it on, then decide exactly how far down the V you want the collar to be. The collar can be knitted in any of patterns given for the other collars above, but I find that it works best for me if knitted in full needle rib on a plain sweater.

Next month, I will suggest a few more ideas for altering the look of a sweater using a collar.

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TEACH-IN

SCALLOPED LACE HEMS

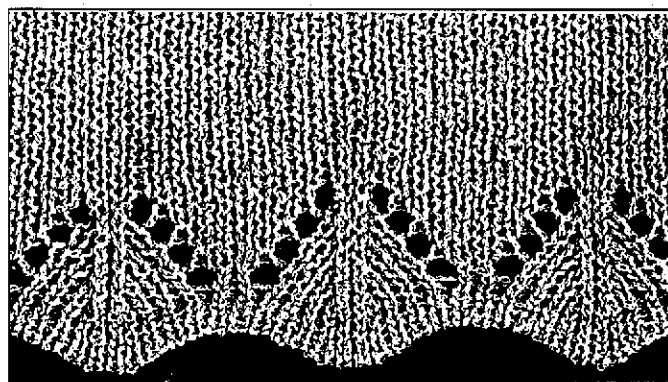
This month I'm continuing with scalloped hems and welts, but produced by transferring stitches, instead of tucking as we did last month.

Ann Kite

Transferring stitches is what we do when knitting lace and the single bed versions of these hems can be knitted using the lace carriage, on standard and fine gauge machines. If you don't have a lace carriage or have a double knit or chunky machine you can transfer the stitches by hand instead. When knitting the double bed version you have to transfer by hand, as the lace carriage can't be used when knitting with the ribber. Transferring a lace pattern by hand for a whole garment would be more than most of us would want to attempt but it is realistically possible for a hem.

Like last month I've written the knitting sequences out as a series of tables. Let's look at some of the details, first for the single bed hems. Notice that the fold row is generally knitted at a tension three whole numbers higher than the body of the hem. I've done this to give a crisp edge which will emphasise the scallop. The row knitted after turning

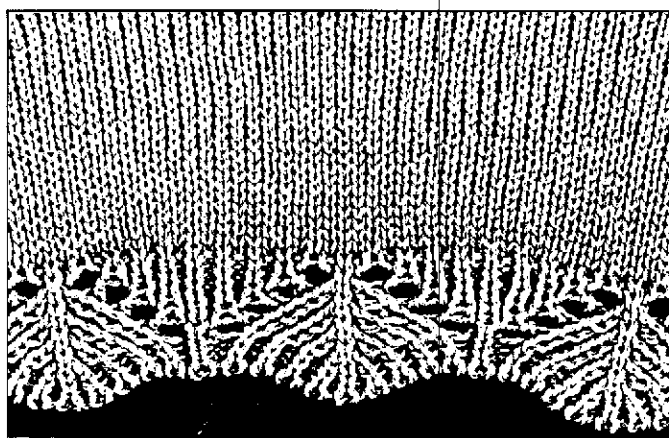
SWATCH 1



up the hem is also knitted at a looser tension than main tension. This minimises the tendency of hems to curl to the knit side.

The first example is a picot hem, though whether this can really be classified as either lace, or scalloped I'm not sure but since it is knitted by transferring stitches, I'm including it. For the picot hem the fold row is knitted before transferring the stitches for the picot edge.

For Swatch 1 a narrow hem is knitted and turned up before knitting the lace pattern. The lace pattern has to be a multiple transfer design as it is the multiple transfers that produce the scalloped effect. The Silver Lace Punchcard No. L 9 (mylar sheet pattern No. L 15) and the identical Brother Lace Pattern No. 18m are often used. Toyota 901 and 950 machines can also use this design. Toyota 950 owners should use the multiple transfer lace method of knitting. In Fig. 5, I've translated



SWATCH 2

the design for hand tooling. Notice that the knitting table says knit 25 rows of waste yarn when using the lace carriage. This is to give you something to hang the lace weights from, as the hem is far too narrow for this purpose. Don't remove the waste yarn before completing the lace knitting.

When following the hand tooling charts, the first stitches to be transferred are the ones next to the needle which ends up with two or three stitches, not the stitches on the needles which are eventually empty. The rows on which the transfers take place also have to be knitted, so in effect you are transferring the stitches and then knitting two rows.

Now the ribbed welt. The stitch transfers are done on only one of the beds. Because you're knitting on two beds, the resulting fabric has a right side and a wrong side. For Swatch 2, I transferred stitches on the main bed. After finishing the welt and transferring all the stitches to the main bed, the right side of the welt was on the same side of the fabric as the knit side of the following stocking stitch. If the right side of the main fabric is to be the purl side, then the stitch transfers should be done on the ribber. Only needles in working position are shown on the pattern diagram. Transfer the stitches between needles in working position; ignore the non-working needles.

For both single and double bed versions you can emphasise the scallop with a contrasting colour. For the picot hem knit the fold row and the row before and after the fold row in a different colour. For Swatch 1, you could try knitting the entire narrow hem,

but not the lace knitting, in a contrasting colour. For Swatch 2, try knitting the zig-zag and circular rows in a contrasting colour.

PLANNING

When planning your knitting, consider the number of stitches required for the garment piece and the number of stitches required for a scallop. If possible, plan to knit a number of complete scallops plus an extra two stitches for seaming. I find it easiest to produce a neat seam when seaming between pattern repeats.

FINISHING

Like any knitting, these hems have to be finished correctly to get the full effect. The single bed versions can be steamed and pressed according to the yarn used. In fact, Swatch 1 which was knitted in Hobby, did not look scalloped until steamed. I pinned the lower points of the scallop to the pressing board, making sure they were evenly spaced and level. Then, I pulled the body of the knitting away from the pins and pinned the knitting again all the way across, above the lace. I steamed and pressed the knitting with the pins in position. (I found I could lower the iron on to the pins, they just lay down beneath it.) The double bed version needs pulling into shape and steaming but don't press double bed welts.

When using an effect like this, you must of course try it out on swatches, both the knitting and the finishing, before using it on your garment pieces, to ensure that you are going to get the result you are hoping for!

KNITTING SEQUENCES

Numbers in brackets are for Chunky machines.

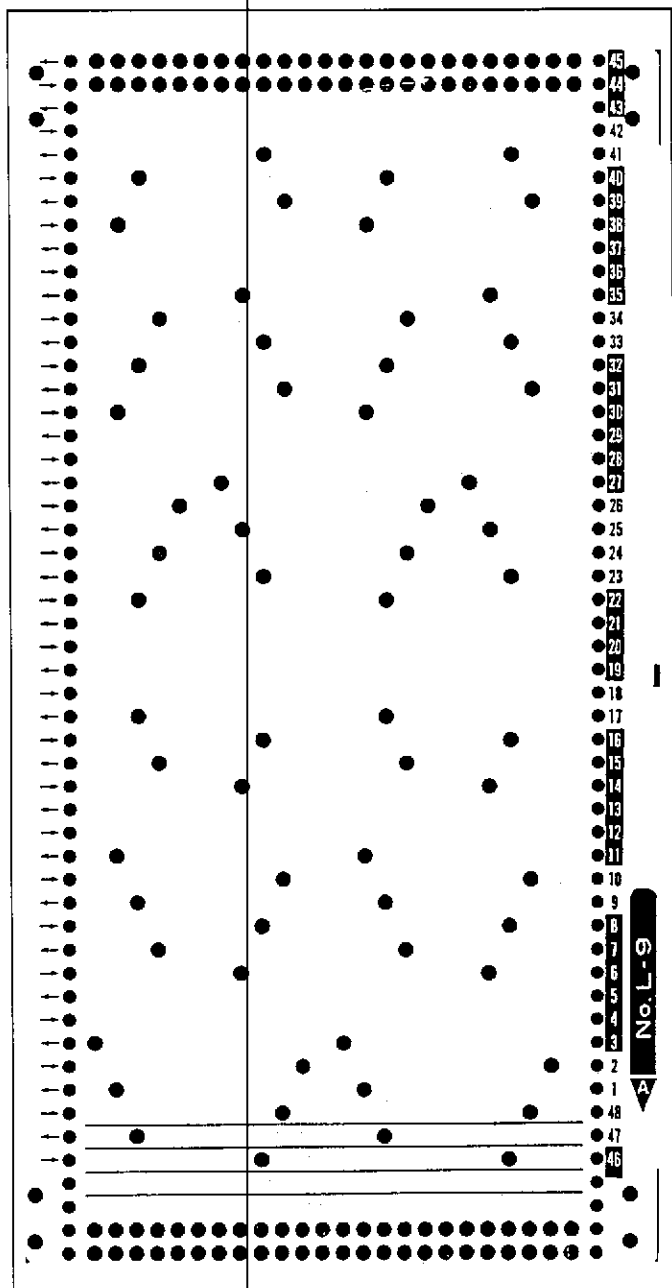


Fig. 3 - SILVER REED LACE PUNCHCARD No. L-9 (reproduced courtesy of Silver Reed)

PICOT HEM

1. Cast on with waste yarn and knit 8(6) rows at main tension (MT).
2. Knit one row with the nylon cord.
3. Change to main yarn and knit one row at MT+1.
4. Knit 20 rows at MT-1.
5. Knit one row at MT+2.
6. Transfer alternate stitches to the adjacent needle. Use either a transfer tool or the lace carriage and the punch card in Figure 4. Silver Reed knitters should use the fashion lace method, owners of Toyota 950 machines should use the Multiple Transfer Method.
7. Knit 21 rows at MT-1.
8. Pick up stitches from first row knitted in main yarn and place on needles. Knit one row at MT+1.
9. Continue knitting at MT.

Fig. 1 - SWATCH 1

1. Cast on with waste yarn and knit 8 (6) rows if hand tooling, or 25 rows if the lace carriage is to be used.
2. Knit one row with nylon cord.
3. Change to main yarn. Knit one row at MT.
4. Knit 4 (3) rows at MT-1.
5. Knit one row at MT+2.
6. Knit 4 (3) rows at MT-1.
7. Pick up stitches from first row knitted in main yarn and place on needles. Knit one row at MT+1.
8. Knit one row at MT.
9. Knit one repeat of lace pattern at MT using the lace carriage or hand tooling. (On Silver Reed machines, when using the lace carriage, start at Row 3 of the pattern, that is at the first transfer row.)
10. Continue in stocking stitch at MT.

Fig. 4 - PUNCHCARD FOR PICOT HEM

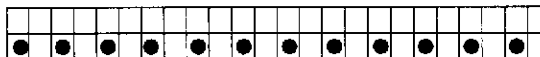
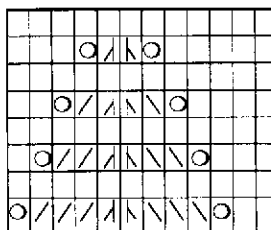
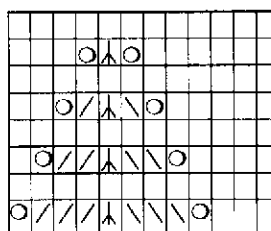


Fig. 5 - HAND TOOLING DIAGRAM FOR SWATCH 1



- = empty needle
 - \ = stitch transferred from the right
 - / = stitch transferred from the left
 - Λ = needle with two stitches
- Pattern repeat 12 stitches

Fig. 6 - HAND TOOLING DIAGRAM FOR SWATCH 2



- = empty needle
 - \ = stitch transferred from the right
 - / = stitch transferred from the left
 - Λ = needle with three stitches
- Pattern repeat 10 stitches

Transfer stitches on one bed only

The diagram refers only to needles in working position

Fig. 2 - SWATCH 2

1. Arrange the needles for a 1x1 rib.
2. Knit zig-zag row and three circular rows (1½ circles) at Tension O (T0). (TR.)
3. Knit 3 (2) rows 1x1 rib at your usual tension.
4. Knit one repeat (8 rows) of lace pattern, see Fig. 6, transferring stitches by hand, on the main bed only.
5. Transfer stitches to main bed and continue knitting.

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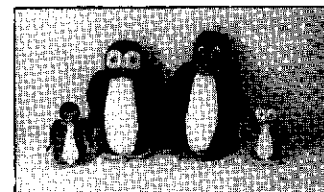
with instructions for making the doll's hair on the machine and getting her facial features just right.



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SILVER SCENE

THE PE1 DESIGN CONTROLLER - Part 5

This month we're turning our attention to combinations! No, we're not going to knit woolly underwear, nor are we going to break into a safe. We're going to do something far more exciting and not at all illegal and use the Silver Reed PE 1 Design Controller to combine different patterns.

Maggie Dyke

The 'combine' feature tends to get a bit overlooked on the PE 1, what with all the other exciting things it will do, so I thought it was high time we gave it the once-over. The samples shown are all quite simple patterns, taken from the standard card set which comes with the EC 1 Pattern Controller. If you'd like to see something a bit more involved, have a look at the September '95 issue of *Modern Machine Knitting*, which features a garment using a pattern combination.

The big advantage of using the PE 1 to combine patterns is that you can do all the combining work before you start knitting, leaving you free to concentrate on shaping and so on. You can, of course, get exactly the same effect by constantly changing the pattern card every few rows, resetting the Pattern Width Indicators and making the Inspection Light dizzy by turning it on and off when the new card goes in and so on... I know which method I prefer!

The rule to remember when you are choosing patterns to combine is that, ideally, they should all be the same width (number of stitches). If they are not the same width, check them carefully before combining to make sure you are going to be happy with the finished result. You can, of course, use patterns of differing width if you choose,

example, if you combine a pattern twelve stitches wide with one thirty-six stitches wide, you have two options.

OPTION 1

You tell the PE 1 the pattern is twelve stitches wide and the twenty four stitches at the right hand side of the widest pattern are cut off.

OPTION 2

You tell the PE 1 the pattern is thirty-six stitches wide and the twelve stitch wide pattern has twenty four stocking stitches between each repeat.

The PE 1 will do exactly what you tell it, but you may not like the result. I've always liked an easy life, so I generally use patterns of the same width, or sometimes patterns whose width varies by anything up to six stitches. A stocking stitches band can look quite good surrounded by Fair Isle. Incidentally, although the samples shown are all Fair Isle, the same technique will apply to whichever stitch pattern you choose - tuck, slip, weaving and so on.

Patterns can be combined from two sources. You can combine a pattern from a Design Card with a Pattern from a Memory Card, or you can combine two or more patterns from a Memory Card. The sequence in which the patterns are read is important, as this affects the order in which the patterns are combined. The rule is that the pattern from the Memory Card goes on top of the pattern from the Design Card.

If you look at samples one to four, you can see that the new pattern has always been added at the bottom of the sample. Start with the pattern which you want to be at the top. If both the patterns you want to combine are on Design Cards (either pre-printed, or ones which you have drawn yourself) the top pattern must be read and saved on to a Memory Card first.

Join me next month, when we'll be doing some multi-coloured slip stitch patterns with the PE 1.

SAMPLE 1

Sample 1 combines Patterns one and eleven from Standard Card 1. Combine them as follows:-

Read Pattern 1	Press	Read/4/F4/24
Save on the memory card	Press	Save/=/Set mem. card/=(note pattern number)/=
Read Pattern 11	Press	Read/20/F4/24
Load patt. from memory card	Press	Load/F2 (no. of patt. previously noted)/=/Set mem. card/=/=
Save combined patt.	Press	Save/=/Set mem card/=(note patt. no.)/=

SAMPLE 2

Sample 2 uses the pattern we Read and Saved in Sample 1 and adds a third pattern. To make this pattern, Read and Save as above, then do the following:-

Read pattern 12	Press	Read/20/F4/24
Load patt from mem. card	Press	Load/F2 (no. of patt. previously noted)/=/Set mem. card/=/=
Save combined patt.	Press	Save/=/Set mem. card/=(note patt. no.)/=

SAMPLES 3 & 4

Samples 3 and 4 both use the same pattern, with the colour change making them appear different. The pattern is the same as used for Sample 2, with the addition of Pattern 4 from Standard Card 1. To make this pattern, follow the instructions in Samples 1 and 2, then add the following:-

Read pattern 4	Press	Read/F4/24
Load patt. from mem. card	Press	Load/F2 (no. of patt. previously noted)/=/Set mem. card/=/=
Save combined patt.	Press	Save/=/Set mem. card/=(note patt. no.)/=

Combining patterns is very straightforward once you start and I hope that, by setting out all the stages, this has given you the incentive to try it for yourself. As one of my friends says to me, 'you're not an air-traffic controller, so it doesn't matter if you make a mistake - no-one is going to die!' Come to think of it, that's a pretty good principle to apply to all knitting experiments!



SAMPLE 1 ▲

SAMPLE 3 ▼



SAMPLE 2 ▲

SAMPLE 4 ▼



OVER TO YOU

Reader, Mrs G. Skea, lives in France where she teaches machine knitting on Singer machines and she writes to tell us that she is 'delighted to see that something is being done to help owners extend their knowledge of these wonderfully flexible machines'.

She is referring to our Singer Special articles, the current topic of which is the Singer 2331 electronic machine. Angela Gordon bought hers secondhand and, manual in hand, has been sharing with us her experiences of getting to know it.

As a teacher, Mrs Skea knows the machine 'inside out' and the kind of problem that newcomers can encounter, so the following comments from her letter, added to Angela's experiences, should give Singer owners a broad novice/expert view of their machine.

PROPORTIONAL DIAL (DECORATIVE WHEEL)

This needs to be fully understood because its use is vitally important even when using Geometric Function (geometric sheet) since an incorrect setting could cause misreading.

In June 95, when Artistic Function (decorative) was covered, there was some uncertainty about the dial setting. A stitch was said to be one millimetre wide and two thirds of a millimetre equalled 0.66. This was used as an experimental dial setting. However, stitch and row size are determined by the tension dial on the carriage and even set at the lowest (1) it would be impossible to get 100 sts = 10 cm (100 mm). One millimetre is the space allocated to a stitch on the sheet and is the constant used when designing and calculating a motif's width at a particular tension.

Dial setting, simply put, determines the speed at which the sheet runs through the box – that is, the lower the figure the

more frequently the sheet will be scanned (rows to be knitted) and the higher the figure the less so. A quick glance at the graph provided will confirm this – 15 stitches and 70 rows has a very low setting of 0.20 whereas 32 stitches and 23 rows needs 1.45. Therefore, it stands to reason that if an incorrect dial number is used, the motif will be out of proportion – either too long and thin or too fat and wide.

Experimenting with the dial setting can produce some hilarious results. Soon after getting my machine, I decided to see what would happen with a very low dial setting and small motif. Knitting for hours and using up almost 1,000 grams of yarn, I rolled the work around the comb over and over again until it could take no more – but the sheet never seemed to move! Being persistent, I continued to the motif end and ended up with a piece of knitting so long it could have been used as a bed cover!

CENTRALISING A MOTIF ON GEOMETRIC SHEET (MOTIF) (January 1995)

It was stated that placing a white scanning square underneath column 1 on the electronic box's scale, moving the cursor to N-1, then engaging 'programme changer' ensures that column 30 of the sheet will be reproduced on N-1.

This definitely will not happen. It ensures that column 1 will be reproduced on N-1 and column 30 on N+30 (0 30) because the scanner square and cursor work together as follows – any other column under which the square is placed will be automatically reproduced on the N behind

which the cursor is locked by engaging the 'programme changer'. This allows the operator to choose no matter which column and reproduce it on any N in work. Therefore, if a motif centre – either through design or accident – is anywhere other than column 1, that is sheet 2, motif 2, then a correction can be made.

The idea that locking the square under column 1 and cursor behind N-1 will get sheet centre (column 30) reproduced on that N comes from other models that, because they use Horizontal Mirror Imaging, automatically take left hand column 1 (1) as sheet centre and reproduce it on N-1 when cursor is locked on to it.

MARKING UP GEOMETRIC SHEETS

If done on the right side, removing any errors can damage the basic grid pattern causing misreading. Plotting on the back of the sheet eliminates this problem plus no reversing of letters and numbers.

MISREADING (March 1995)

As this was not totally solved by removing the light or the purchase of a new holder, I suggest other factors – but firstly a quick diagnostic check for the machine.

1. Switch on Memo. Only first and second buttons from the right UP, all the rest in the middle.
2. Carriage arms that pick up the cursor must have undamaged serrated copper strips at ends.
3. On back bed, put 25 0 25 Ns into work position (1) and cursor stops at 40 0 40.
4. Engage knit (V) key and Needle Return Keys DOWN. Push carriage across Ns to get heels level.
5. Cursor. Diagram in manual shows three copper strips with a black plastic triangle on each side. Test their springs:– a) By pushing cursor against a stop. The triangle on that side will be pushed down. b) Pull cursor away and triangle should spring up. If not, the machine will not select needles when knitting from that stop.
6. On Memo select I.I. – fourth button from right UP.
7. Stand up.
8. Cancel all carriage keys (0) BUT Needle Return Buttons

UP.

9. Move carriage across needles. Every second needle should be in position 3 (holding). Note mispatterning.
10. Needle Return Buttons DOWN. Move carriage across needles twice.
11. Repeat 8 and 9, again note mispatterning.

The above will determine whether the machine is at fault, but if no mispatterning occurs after 9 and 11, but when knitting, four simple questions need to be asked.

1. Is the knitter left or right-handed and does mispatterning nearly always happen when the carriage moves from their weaker side?
2. Is mispatterning more frequent when using thicker yarns?
3. Is there an audible 'click' at the end of each row?
4. Are the needle heels always level before knitting a row?

If 'Yes' to 1 and 2 but 'No' to 3 and 4, mispatterning can be attributed to knitting technique.

STARTING ON RIGHT ROW (March 1995)

I get the machine to do it. The sheet is inserted and rolled down until the last row of the chosen motif has just disappeared then I pulse down one row at a time until the horrid buzzer goes off, one pulse up and if the motif is:–

1. Open (knits from row one to last each time) the sheet will automatically roll back to line 1.
2. Closed (row one to last then back to one again) the sheet has to be pulsed up one row at a time until the buzzer signals line 1.

FABRIC DENSITY (June 95)

This can be greatly reduced by making sure the front bed only knits main and that is done by engaging both the knit (V) and Jacquard button.

The experiments with the Artistic Function are very interesting and exciting and I will definitely be having a go with black paper. I can recommend stencils if the outlines produced are not too fine or close together.

Keep up the good work.
Your sincerely
Mrs G Skea.

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Designed by

ROSEWOOD

10

Barbara Tobias

BACK

With carriage at right and using MC, cast on 156 [170, 186, 200] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st *. Insert card and lock on 11th [11th, 1st, 1st] row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, K 116 [116, 120, 120] rows. Place marker at each end **. K 84 [84, 90, 90] rows. RC shows 200 [200, 210, 210]. Push 50 [57, 65, 72] Ns at left and right to HP. Using WY, K a few rows in st st over rem 56 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 54 [54, 60, 60] rows. RC shows 170 [170, 180, 180]. 30 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 92 [99, 107, 114] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 56 [63, 71, 78] sts rem, then on every foll alt row until 50 [57, 65, 72] sts rem. K 10 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 78 [78, 82, 82] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Insert card and lock on 1st [1st, 13th, 13th] row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every row until there are 84 [84, 88, 88] sts, then on every foll 3rd row until there are 132 [132, 136, 136] sts, then on every foll 5th row until there

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Sport 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Cafe (MC).
1 x 500 g cone in Dark Coral (C).

GARMENT WEIGHT

Finished garment in third size weighs 560 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust or chest 82-97 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.
Actual size 99 [108, 118, 127] cm, 39 [42½, 46½, 50] in.
Length to shoulder 67.5 [67.5, 70.5, 70.5] cm, 26½ [26½, 28, 28] in.
Sleeve seam 49.5 [49.5, 52, 52] cm, 19½ [19½, 20½, 20½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 33.5 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

are 156 [156, 164, 164] sts. K 5 [5, 3, 3] rows. RC shows 140 [140, 148, 148]. Cast off loosely.

JOIN RIGHT SHOULDER

Push 50 [57, 65, 72] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off with a latch tool.

NECKBAND

Push 152 Ns to WP. With K side facing, pick up 31 sts down left side of front neck, 28 sts across front neck inc 2 sts evenly, 31 sts up right side of front neck and 56 sts across back neck inc 4 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT-1 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 28 rows. Transfer

sts for st st. Using MT-1, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

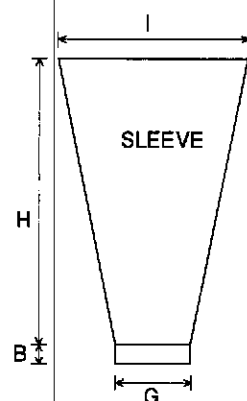
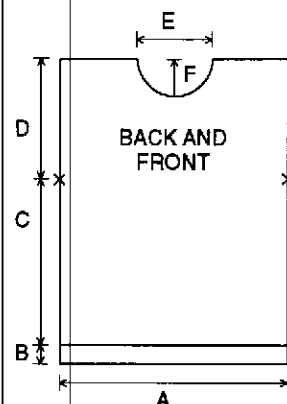
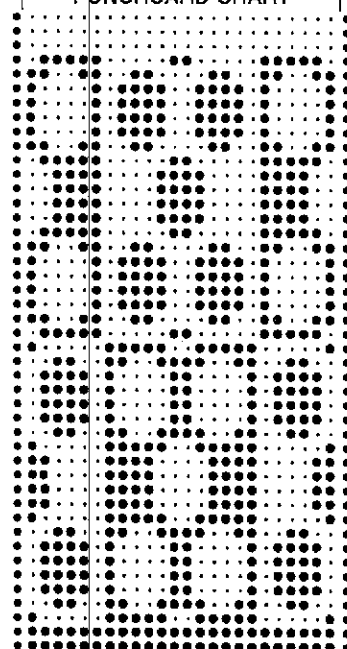
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

PUNCHCARD CHART



A = 50 [54.5, 60, 64.5] cm
B = 8 cm
C = 34.5 [34.5, 36, 36] cm
D = 25 [25, 26.5, 26.5] cm
E = 18 cm
F = 9 cm
G = 25 [25, 26, 26] cm
H = 41.5 [41.5, 44, 44] cm
I = 50 [50, 52.5, 52.5] cm



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Creative Stitches, Britain's most exciting sewing, needlecraft and knitting shows. Demonstrations, 'make & take' workshops, craft guilds and over 100 exhibitors combine to make a day out to remember.

Creative Stitches, Brighton Centre, 2nd - 4th February.

Creative Stitches, Sheffield Arena, 9th - 11th February.

Creative Stitches, S.E.C.C. Glasgow, 7th - 10th March.

Sewing for Pleasure, N.E.C. Hall 12, Birmingham, 14th - 17th March.

Hobby Crafts, N.E.C. Hall 7, Birmingham, 14th - 17th March.

Details from the organisers, ICHF.

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Tel: 01895-441368/447854. Fax: 01895-449717.

Huge showroom. Machines (new and used) and spares for Silver Reed, Brother and Knitmaster. Repairs, part exchange, demonstrations. Free expert advice. DesignaKnit, coned yams, patterns, accessories. Sewing machines and repairs. Craft, haberdashery, hand knitting, needlecraft. Close to Heathrow, M25 (Junction 15), M4 (Junction 4) and M40. Parking nearby. Open Monday to Saturday, 9.30 am - 5.15 pm. Mail order service.

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Unit 21, Rowfant Business Centre, Rowfant, Crawley, West Sussex RH10 4NQ.

Tel: 01342-718575. Fax: 01342-718576.

Knitmates, in the Sussex countryside on the outskirts of Crawley, can offer you a visit, 'tailor-made' to your group. You can browse and rummage, have talks or demonstrations, or a 'hands-on' workshop with a visiting tutor. We can also provide lunch for a small charge.

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Zetland Street, Northallerton, North Yorkshire DL6 1NA.

Tel: 01609-773444.

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27 Beechwood Drive, Thornton Cleveleys, Blackpool, Lancashire FY5 5EJ.

Tel/Fax: 01253-853481.

The Centre offers a comprehensive service to knitters. We hold one-day workshops and special promotions at regular intervals and we are also happy to arrange party visits, tailored to cater for special interests. Extensive shop and classrooms; machines; quality yams and patterns; plenty of friendly help and technical advice.

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METROPOLITAN

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Tel: 01270-628414. Fax: 01270-610038.

Metropolitan - often copied, never bettered. Visit us and take advantage of a lecture and/or demonstration or just browse through our yarns, books and accessories in the relaxed, friendly atmosphere of Metropolitan. Refreshments are available and there is much to occupy the non-knitter in the Craft Units, while you enjoy the pleasures of machine knitting. Please contact us for details about arranging a visit.

THE MOHAIR CENTRE

Brickfield Farm, Laughton Rd, Chiddingfold, Lewes, East Sussex BN8 6JG.

Tel: 01825-872457.

Our farm near Lewes in Sussex is ideal for group or club visits. We can show you Angora goats, mohair fleece, yarns, garments and lots more. A two to three hour visit, costing £2.00, includes facilities for a picnic lunch and a cup of tea or coffee. GOAT TO GARMENT is a tour of the goats and a hands-on talk and demonstration of the spinning process. You will know WHY mohair behaves as it does and how your mohair yarn is created. The shop is open daily from 10.00 am to 5.00 pm. Please telephone for details.

NATIONWIDE EXHIBITIONS (UK) LTD.

Tel: 0117-970 1370.

The Knitting, Needlecraft & Design Exhibition at Sandown Park, Esher, 18th - 21st January.

The North West Knitting & Needlecraft Exhibition at G-Mex Centre, Manchester, 22nd - 25th February.

The East of England Knitting & Needlecraft Exhibition at Leeds University Exhibition Centre, Leeds, 29th - 31st March.

The Southern Knitting & Needlework Exhibition at Royal Bath and West Showground, Shepton Mallet, Somerset 25th - 28th April.

Great shows for clubs to visit, with lots of attractions, plenty of bargains and special show offers. Telephone Sheila Davies to book advance tickets at discount rates.

NEW LANARK TRADING LTD

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Tel: 01555-665876. Fax: 01555-665738.

New Lanark, once Scotland's largest mill complex, is fast becoming one of Scotland's top tourist attractions. Pure wool yarn is spun on a 19th century Platt Spinning Mule, primarily as a working demonstration to visitors. Our range includes 4-ply, DK and Aran, in both natural and dyed shades at very competitive prices.

RIDGEWAY YARNS

Tel: 0171-625 5498.

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Tel: 01484-843732. Fax: 01484-847956.

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TEXERE YARNS

College Mill, Barkerend Road, Bradford BD3 9AQ.

Tel: 01274-722191. Fax: 01274-393500.

Welcome to Texere Yarns. Visitors are always amazed at the enormous selection of wools, silks, acrylics, cottons and rug yarns, along with knitting ribbons, chenilles, fancy yarns and the famous Texere 4-ply Glitter. The warehouse is open on weekdays from 9.00 am to 5.00 pm and at weekends by arrangement. Please book in advance for coach parties.

UPPINGHAM YARNS

North Street East, Uppingham LE15 9QL.

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Tel: 01442-219298. Fax: 01442-252113.

We can provide a fun evening or day visit for clubs at our premises. Topics available are Double Bed Techniques and lots more. DesignaKnit demonstration - Computer Design techniques for knitting - Computers, what to buy, how they work. We also stock wool, patterns, Woolley Weights and second-hand or new machines. Refreshments are available. Please telephone for details.

THE YORKSHIRE MOHAIR MILL

Mohair Mills, Gibson Street, Bradford BD3 9TS.

Tel: 01274-668686. Fax: 01274-660628.

A 5,000 square feet Mill Shop warehouse full to the ceiling with over 500 repeatable stock items in mohair, alpaca, 100% wool and 100% cotton including environmentally-friendly recycled-fibre yarns in cashmere/lambswool and denim, plus the best value in Courtelle acrylic. Many clearance bargains at a penny a gram, or less! For value, choice and quality, it's worth visiting The Yorkshire Mohair Mill. Open weekdays, Monday to Friday (and Saturday morning during the autumn), please telephone us for details.

A DAY OUT

There's more to Knitting Clubs than sharing problems and techniques, successful clubs also have a good social life.

Make your members' day with the occasional trip out and here are some ideas for where to take them.

Designed by

BLACKCURRANT ICE

11

Fran Francis

BACK

With garter carriage at right and using MY, cast on 100 [108, 114, 122, 128] sts at centre of machine. * Insert card or program machine for 1x1 rib. Set RC to 031. Using MT-5, work 31 rows in 1x1 rib. RC shows 000. Change to main garter stitch pattern *. Set RC to 136 [152, 164, 180, 196] and using MT, work 136 [152, 164, 180, 196] rows in patt. RC shows 000. Place marker between sts 23 and 24 at left and right of centre 0. Cast off.

RIGHT FRONT

With garter carriage at right and using MY, cast on 50 [54, 56, 60, 64] sts at centre of machine. Work as for Back from * to *. Set RC to 064 [072, 080, 088, 096] and using MT, work 64 [72, 80, 88, 96] rows in patt. RC shows 000.

SHAPE FRONT EDGE

Set RC to 072 [080, 084, 092, 100]. Work 72 [80, 84, 92, 100] rows in patt and at the same time dec 1 st at left edge on next and every foll 3rd [3rd, 3rd, 4th, 4th] row until 37 [39, 49, 40, 47] sts rem, then on every foll 3rd [4th, 4th, 5th, 5th] row until 27 [31, 34, 38, 41] sts rem. K 5 rows. RC shows 000. Cast off.

LEFT FRONT

Work as for Right Front, reversing shaping by reading right edge for left edge.

SLEEVES

With garter carriage at right and using MY, cast on 54 [54, 60, 60, 64] sts at centre of machine. Insert card or program machine for 1x1 rib. Set RC to 021. Using

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a ribber and garter carriage.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No. 11.)
1 [1, 1, 1, 1] x 500 g cone in Dusty Pink (MY).
5 [5, 6, 6, 7] buttons.

GARMENT WEIGHT

Finished garment in second size weighs 175 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76] cm, 22 [24, 26, 28, 30] in.
Actual size 70 [75, 80, 85, 90] cm, 27 1/2 [29 1/2, 31 1/2, 33 1/2, 35 1/2] in.
Length to shoulder 40.5 [44.5, 48, 52, 56] cm, 16 [17 1/2, 19, 20 1/2, 22] in.
Sleeve seam 31.5 [35.5, 39, 43, 47] cm, 12 1/2 [14, 15 1/2, 17, 18 1/2] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 39 rows to 10 cm, 4 in measured over garter stitch pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- All row counter readings given refer to row counter on garter carriage unless otherwise stated.
- On Brother electronic machines, place pattern over centre 0.

MT-5, work 21 rows in 1x1 rib. 106 [122, 136, 152, 166] and RC shows 000. Change to main using MT, work 106 [122, 136, 152, 166] rows in patt and at the

same time shape sides by inc 1 st at each end on next and every foll 4th [5th, 5th, 6th, 5th] row until there are 76 [86, 88, 102, 68] sts, then on every foll 5th [6th, 6th, 7th, 6th] row until there are 98 [98, 108, 108, 118] sts. Work 10 rows. RC shows 000. Cast off.

FRONT BORDER

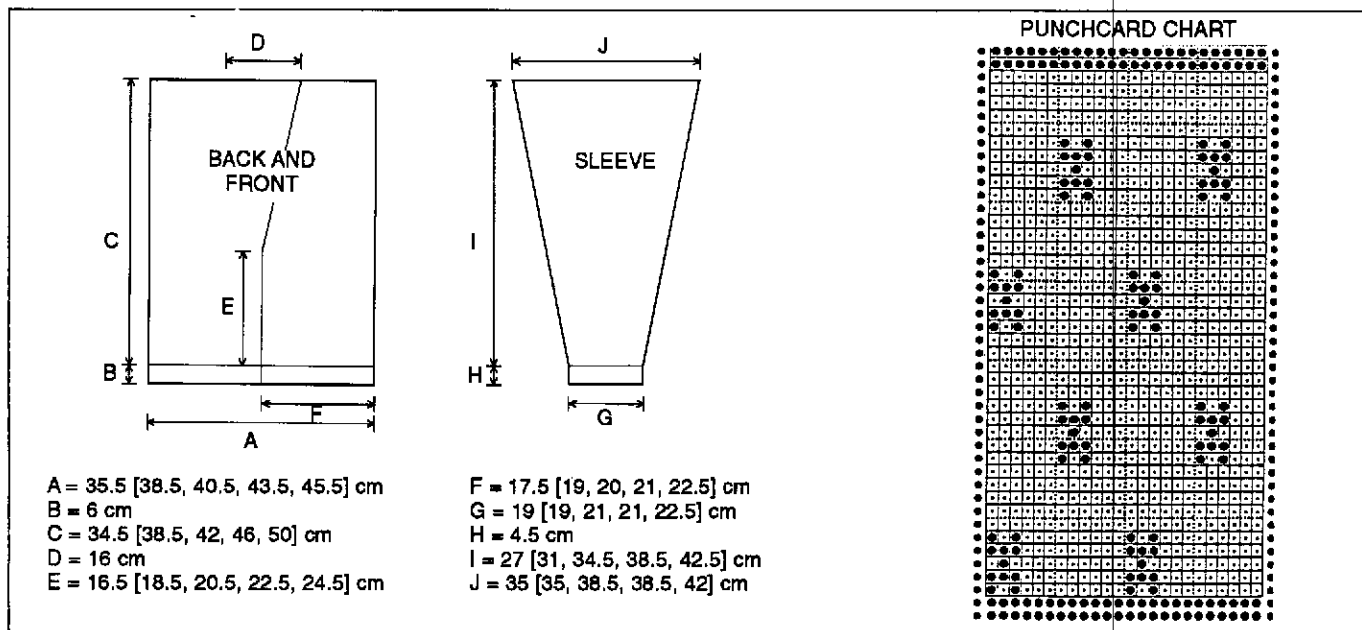
With main carriage at right, push 10 Ns on each bed to WP for full needle rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib knitting. Set RC on machine at 000. Using MT-4/MT-4, K 5 [5, 3, 6, 4] rows. * Make a buttonhole over centre 2 Ns on each bed, K 23 [25, 22, 23, 21] rows; rep from * 3 [3, 4, 4, 5] times more. Make another buttonhole over same sts as before. K until the border, when slightly stretched, fits up right front edge, across back neck and down left front edge. Transfer sts to main bed. Using MT, K 1 row. Cast off with a latch tool.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Sew front border into position with buttonholes on right front. Finish buttonholes and sew on buttons to correspond.





BACK ISSUES

FROM ONLY 75p EACH!

We still have copies of some back issues of *Machine Knitting Monthly* and *Modern Machine Knitting*. Those available are listed below and, except for issues of the current year and 1995, they all cost 75p per copy, plus postage. See below for 1995 and 1996 prices. We regret that any issues not included are now sold out.

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from, including a variety of stunning new designs, it's a good job the KH-970 has all these time saving features.

For more information on the KH-970 and its features, call Brother direct on the number below.

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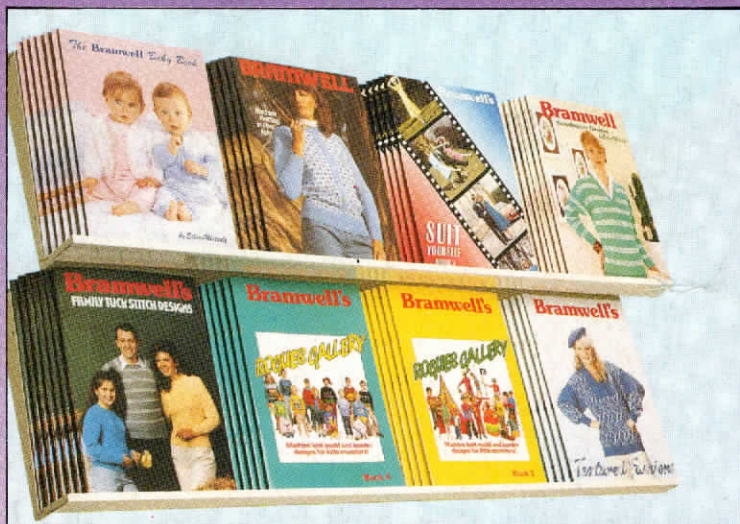
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U.S.A. Sole Importer: Bramwell Yarns Inc., PO. Box 8244, Midland, Texas 79708, U.S.A. Tel: 915 699 4037
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